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ABSTRACT

This combination text and workbook for the commercial art student is designed for use in an exploratory program of approximately 30 hours duration. The eight chapters are (1) Learning About Commercial Art, (2) Learning the Importance of Type, (3) Using the Tools of the Trade, (4) The Shape of Things, (5) Exploring with Line, (6) Color Dimensions, (7) Graphic Processes, and (8) Reading the Want Ads. Each section contains text with drawings, related exercises and projects, and a memory check (short-answer chapter review). The book also contains a 13-item bibliography and a 20-page alphabetical listing of type faces to help the reader compare the various styles of type. (HD)

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State of New Jersey
Department of Education
Division of Vocational Education

WHAT'S IT ALL ABOUT, ARTIE?

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U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

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May 1976

CE 008 232

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PREFACE

Just as a cook needs recipes to produce a delicious meal, so a Vocational student needs specific instructions in skills that lead to a first job.

The field of Commercial Art, often intertwined with the Graphic Arts, is so complex, branching off into so many directions that it is easily misunderstood by a lot of well-meaning people. Potential "artists" are either scared off . . . or disillusioned before the complete spectrum is examined.

This dip into the sauce is by no means a seven-course dinner. It was designed for an exploratory program of approximately 30 hours duration. It's only a taste of the wide variety of specialties available to the inquiring student, with a lot of practical advice on how to break into the "art world".

ACKNOWLEDGMENTS

Typographic Innovations, Inc., 221 Park Avenue South, New York, New York for type faces.

LEARNING ABOUT COMMERCIAL ART

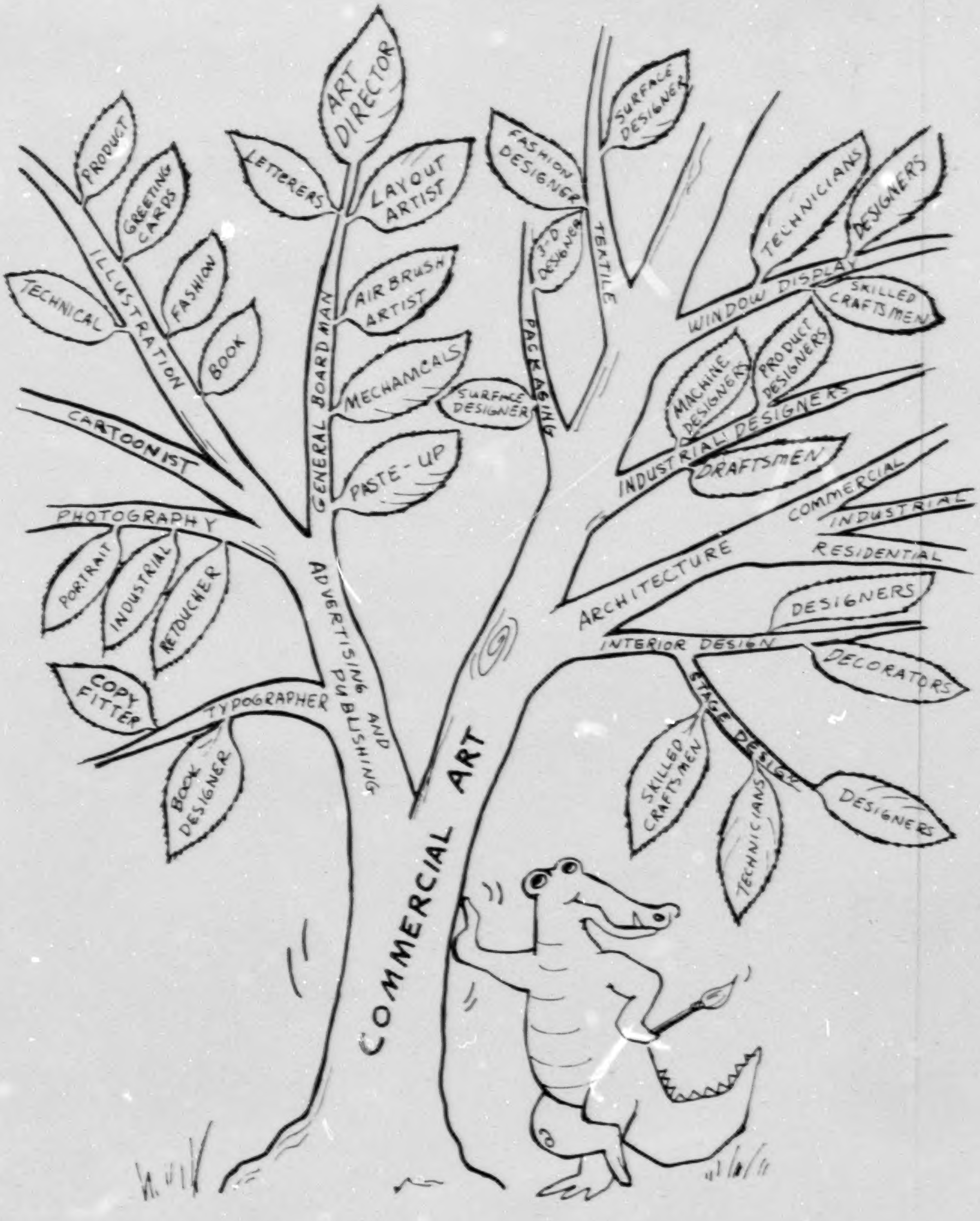
Commercial Art is ART prepared for COMMERCE and INDUSTRY.

The work of men and women engaged in the art professions is enjoyed and used by you every day.

USE
SMILE
TOOTHPASTE

The bed you wake up in every morning,
the clothes you put on,
the patterns and designs on them,
the colorful cereal box,
the toothpaste tube,
the drapes at the windows,
the style of car you drive,
the exterior of the building where you work,
the interior of the stores where you shop,
the signs that guide you,
the shape of your telephone,
the package of your frozen dinner,
the books and magazines you read and study,
the furniture you relax on,
the T.V. you watch, and
the commercials that put you to sleep . . .

All of these things and more have been touched by a COMMERCIAL ARTIST.


ART DIRECTOR
LETTERERS
LAYOUT ARTIST
AIR BRUSH ARTIST
MECHANICALS
PASTE-UP
GENERAL BOARDMAN
PRODUCT
GREETING CARDS
FASHION
TECHNICAL
BOOK
ILLUSTRATION
CARTOONIST
PHOTOGRAPHY
PORTRAIT
INDUSTRIAL
RETOUCHER
COPY FITTER
TYPOGRAPHER
BOOK DESIGNER
ADVERTISING AND PUBLISHING
FASHION DESIGNER
SURFACE DESIGNER
3-D DESIGNER
TEXTILE
SURFACE DESIGNER
PACKAGING
TECHNICIANS
DESIGNERS
WINDOW DISPLAY
SKILLED CRAFTSMEN
MACHINE DESIGNERS
PRODUCT DESIGNERS
INDUSTRIAL DESIGNERS
DRAFTSMEN
COMMERCIAL
INDUSTRIAL
RESIDENTIAL
ARCHITECTURE
DESIGNERS
INTERIOR DESIGN
DECORATORS
STAGE DESIGN
SKILLED CRAFTSMEN
TECHNICIANS
DESIGNERS
COMMERCIAL ART

Commercial Art is like a fantastic tree. The roots are old, but there is plenty of life in the branches. Like trees, some branches grow more rapidly than others. The tree diagram shows you that it is impossible to become skilled in ALL branches of Commercial Art. Some jobs require years of study in college and engineering school; other jobs require study in art or technical schools. Specializing is necessary for success.

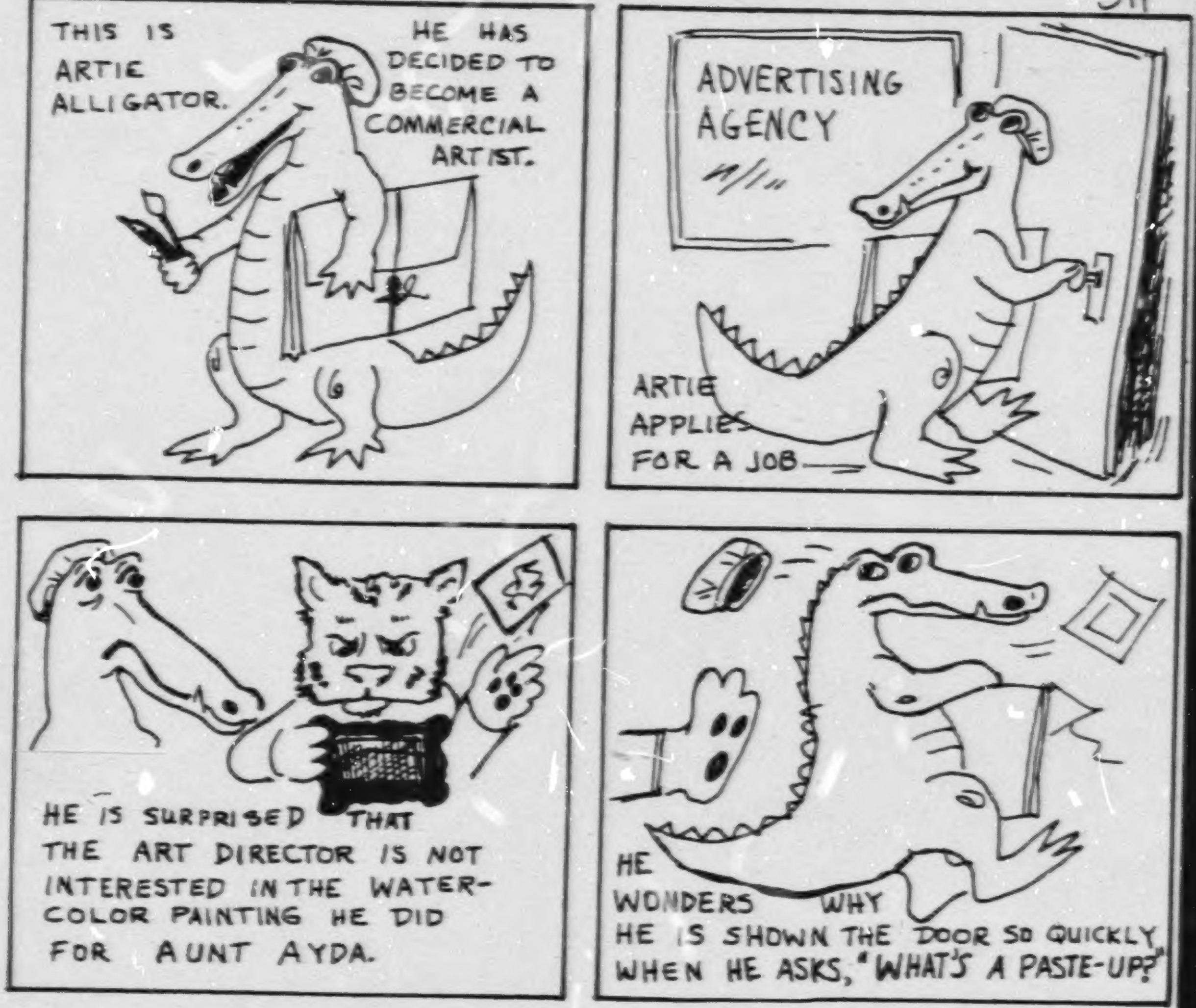
Vocational Education is job-oriented education. While some students will want and be able to continue their studies after graduation, others find it desirable to seek employment immediately. Because of these circumstances, it is logical that those jobs whose basic skills can be taught in High School will be our goal. With this in mind, let's go out on a **LIMB** . . . the Advertising and Publishing limb, that is. Let's investigate, experience, and practice the skills needed to prepare art for printing.

LEARNING ABOUT JOBS PROJECT

Choose a JOB TITLE from the Commercial Art "tree". Look up information about it in the library or class reference shelf. If you happen to know someone in the Commercial Art field, interview him or her. Write a summary about the job you chose. Be sure to include the following:

Job Title
Education Needed
Skills Needed
Working Conditions
Rewards – personal and financial

ARTIE ALLIGATOR, COMMERCIAL ARTIST


JiF
THIS IS ARTIE ALLIGATOR.
HE HAS DECIDED TO BECOME A COMMERCIAL ARTIST.
ADVERTISING AGENCY
ARTIE APPLIES FOR A JOB—
HE IS SURPRISED THAT THE ART DIRECTOR IS NOT INTERESTED IN THE WATERCOLOR PAINTING HE DID FOR AUNT AYDA.
HE WONDERS WHY HE IS SHOWN THE DOOR SO QUICKLY WHEN HE ASKS, "WHAT'S A PASTE-UP?"

Learning the Importance of TYPE

MAN MAKES HIS MARK

Prehistoric Man began to communicate visually by making simple drawings of things that were important to him. . . .ANIMALS, WEAPONS, FAMILY, ETC.

PICTOGRAPHS. These crude symbols or pictographs were drawn or scratched on stone. They formed a record to be read by men thousands of years later. The American Indians left many examples of picture writing.

IDEOGRAPHS. As man developed, his pictures began to take on broader meaning. Not only did they represent objects, but they also represented ideas.

A PICTURE OF A HOUSE COULD MEAN SAFETY.
A PICTURE OF AN OX COULD MEAN FOOD.
A PICTURE OF A SKULL AND CROSSBONES – POISON OR DEATH.

These symbols are called ideographs. Although complex, this system of writing was man's first step into recorded history. Even today, the Japanese and the Chinese use symbols or characters to communicate. Thousands of symbols or characters are needed. Japanese and Chinese are not easy languages to learn.

PHOENICIANS. . .The Phoenicians, a seagoing people of traders and merchants, are generally credited with the invention of the first alphabet. Much earlier, the Egyptians and the Semites each had a workable system of symbols. The Phoenicians were unique because the symbols represented **SOUNDS OF SPEECH** instead of ideas or objects. The Phoenicians took the existing symbols and applied them to consonant sounds. Twenty-two letters were formed, making writing much easier to master and more convenient to use.

GREEKS. . . .The Greeks, coming in contact with Phoenician traders and desiring to preserve knowledge, borrowed the Phoenician symbols and began to modify them. They improved upon their system by adding five vowels.

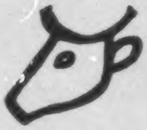
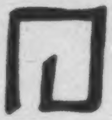
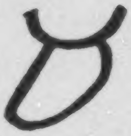
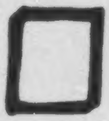
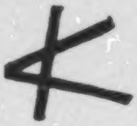
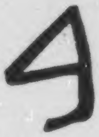
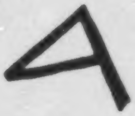
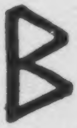
ALEPH, meaning ox, became ALPHA
BETH, meaning house, became BETA

Our word for alphabet comes from combining these two letters of the Greek alphabet. Today, the Greek alphabet has twenty-four letters.

ROMANS. . . .When a group of people called Etruscans moved to Italy, they brought the Greek alphabet with them. The Romans learned this alphabet and used it for their own. They used twenty letters and gradually added three more. The Roman stonecutters carved beautiful letters on public buildings throughout the Roman Empire. They invented the method of adding finishing strokes (serifs) at the tops and bottoms of many letters. The serifs helped to square off a wide stroke when the chisel slipped.

TODAY. . . .And so, slowly, the alphabet evolved. Our alphabet is made up of twenty-six distinct symbols. Punctuation did not come into existence until the FIFTEENTH CENTURY with the advent of printing. While it is far from perfect, it has served us faithfully in spite of variations, embellishments, and numerous attempts to simplify and improve it.

EVOLUTION OF THE LETTERS A AND B

EGYPTIANS 3,000 B.C.	 OX	 HOUSE
SEMITES 1500 B.C.	 SIMPLIFIED	 SIMPLIFIED
PHOENICIANS 1000 B.C.	 ALEPH	 BETH
GREEKS 600 B.C.	 ALPHA	 BETH
ROMANS 114 A.D	A TODAY	B TODAY

Words to Remember

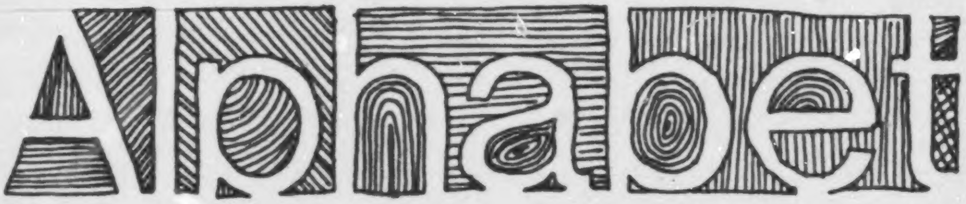
Pictographs	Ideographs
Phoenicians	Sounds of Speech
Greeks	Vowels
Romans	Consonants
Symbols	Alpha
Serifs	Beta

LETTER DESIGNING PROJECTS

1. **DESIGNING NEW LETTERS**. . . .Imagine you are the Emperor of Utopia. You have decided to improve the alphabet by adding 3 new letters. You want to replace the sounds of sh, ch, and th with a new symbol. It must be a design that has never been seen before. Sketch your idea for these designs in pencil, 3 inches high.

2. **TRACE YOUR FULL NAME** . . .Use any type style you find in the reference pages.

3. **LETTERS INSIDE OUT**. . . .Have you ever noticed the shapes of the areas inside and around the outside of letters? You probably have become so involved in reading the meaning of the word that you never really looked at the shape of the letters or the air space around them. Find a sample of large display type, 1 inch high or larger. The bigger type is better. Trace carefully. Fill in the spaces between and around the letters with colored pencils. It may be necessary to draw a rectangle or other shape around the outside of the word so that the shapes will be more noticeable. You'll find an exciting design hidden in the letterforms.



TEST YOUR MEMORY

1. The first symbols made by man were crude________________

2. The ideographic meaning of the skull and crossbones is________________

3. If we put together two Greek letters, we have our word for________________

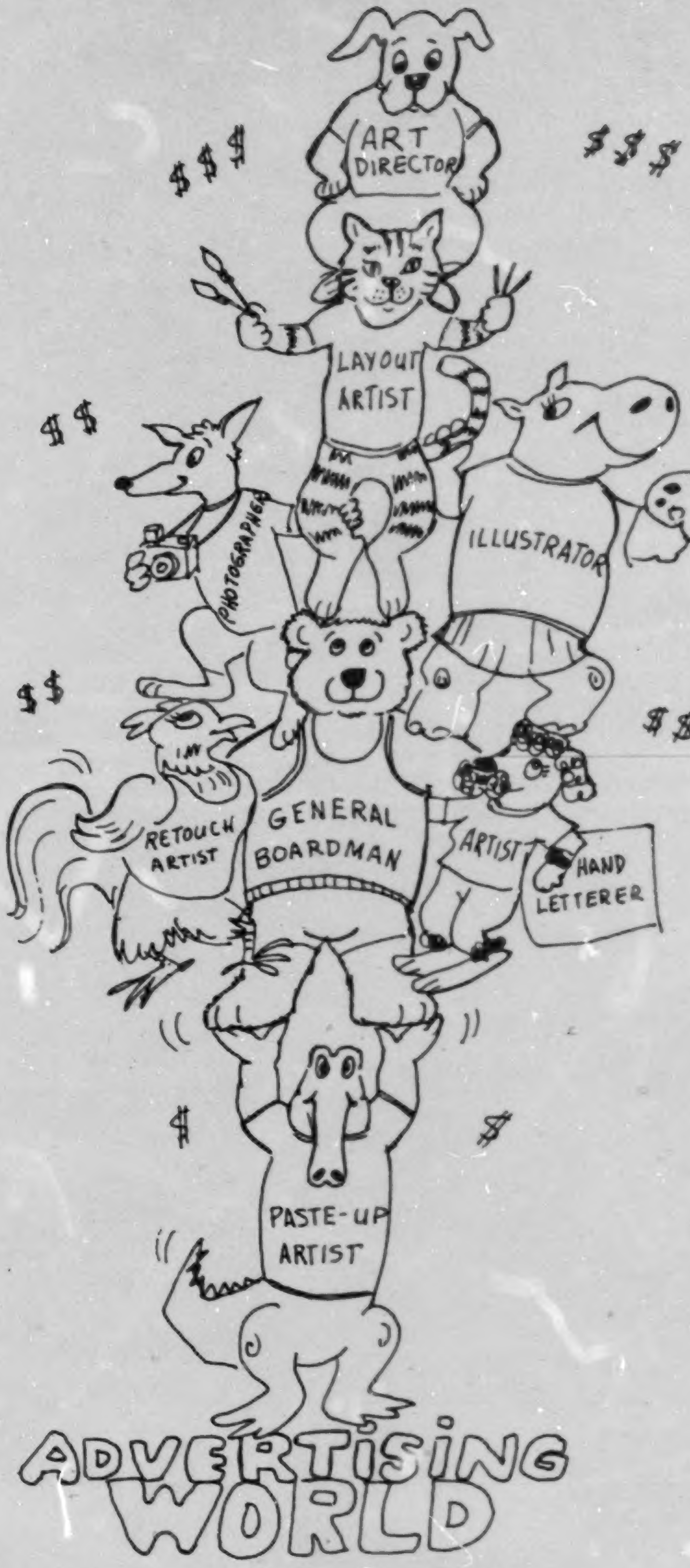
4. A complicated system of writing in which thousands of symbols are needed is still used today by the________________ and __________________

5. The Phoenicians were one of the first people to begin using a simplified writing form in which symbols represent the__________of ________________

6. Today we have ________ letters in our alphabet.

7. The Greeks added 5 important letters of the alphabet called________________

8. The alphabet we use today is a modified version used by the________________


ART DIRECTOR
$ $ $
$ $ $
LAYOUT ARTIST
$ $
$ $
PHOTOGRAPHER
ILLUSTRATOR
$ $
$ $
RETOUCH ARTIST
GENERAL BOARDMAN
ARTIST
HAND LETTERER
$
$
PASTE-UP ARTIST
ADVERTISING WORLD

THE A.B.C's OF ADVERTISING

It may surprise you to find out that commercial art may be traced back to the early Greeks and Romans. Professional sign painters used the white-washed walls of buildings to announce the coming of chariot races and athletic events. Throughout the ages, signs were painted by artists great and small all over the world. At last, the Town Crier, the sign painters' greatest rival, has been swallowed up by a dragon called ADVERTISING.

Advertising is the communication of ideas through words and pictures, usually for the purpose of selling . . .just about anything.

WE CAN FIND ADVERTISEMENTS EVERYWHERE.
NEWSPAPERS, MAGAZINES, TELEVISION, RADIO, BILLBOARDS,
SIGNS, and EVEN SKY-WRITING.

The unique job of creating interesting, informative advertisements has been taken over by the advertising agency. An advertising agency, or art studio, hires many commercial artists with a variety of talents and skills. There is a definite structure that is rigidly adhered to (see diagram) within these organizations. In all instances, entry is at the paste-up level. A portfolio, a High School diploma, talent, and perseverence, not necessarily in that order, are the requirements. AND THE GREATEST OF THESE REQUIREMENTS IS PERSEVERENCE!

DON'T GIVE UP!

DOWN TO BASICS

A visual form of speech is type. Unless type can be read, or is legible, it is of little value. A study of type or typography is important for the designer. Familiarity of basic typographic terms is where we begin. Most letterforms have certain basic things in common.

UPPERCASE LETTERS. . .These are the capital letters in a font of type. In trade talk, these are called CAPS.

LOWERCASE LETTERS. . . .These are the small letters in a font of type. To save time the typographer uses the abbreviation "l.c."

These terms were used in the old days when all the capital letters were stored in a drawer in the upper part of the type case and the small letters were stored in the lower part.

X-HEIGHT. . . .The letter "X" is used as a unit of measure with lowercase letters; it is equal to the height of the body of the other letterforms.

ASCENDER. . . .That part of the lowercase letter that ascends or rises above the X-height of the letter.

DESCENDER. . . .That part of the lowercase letter that descends or falls below the X-height of a letter.

COUNTERS. . . .The hollowed out part of the letter.

SERIF. . .The extra stroke added to the top or bottom of the main stroke of a letter. This was done by Roman stonecutters to correct the uneven appearance made by their tools.

SANS SERIF . . . Letterforms without serifs.

HAIRLINE. . . .The finest strokes of a letterform.

STEM. . . .The heaviest strokes of a letterform.

BASELINE. . . .The horizontal line upon which all letters and punctuation stand.

LETTER TRACING PROJECTS

1. TRACING BASIC DIFFERENCES. A Roman style of type appears on the next page.
    a. Look at the lowercase letters. Trace all the letters that are of X-height with no ascenders or descenders.
    b. Trace all the letters in l.c. that have ascenders.
    c. Trace all letters in l.c. that have descenders.
    d. In the uppercase or caps, trace all the letters that have a completely enclosed *counter*.
    e. Look at the numbers and also trace all that have a completely enclosed *counter*.

The tracing should be done with a hard pencil, such as 4H, and then colored in neatly with colored pencils.

2. TRACING SANS SERIF TYPE. Find a style of type in the reference pages that is Sans Serif. Trace the entire font of 72pt. with a hard pencil, and color it in with colored pencils.

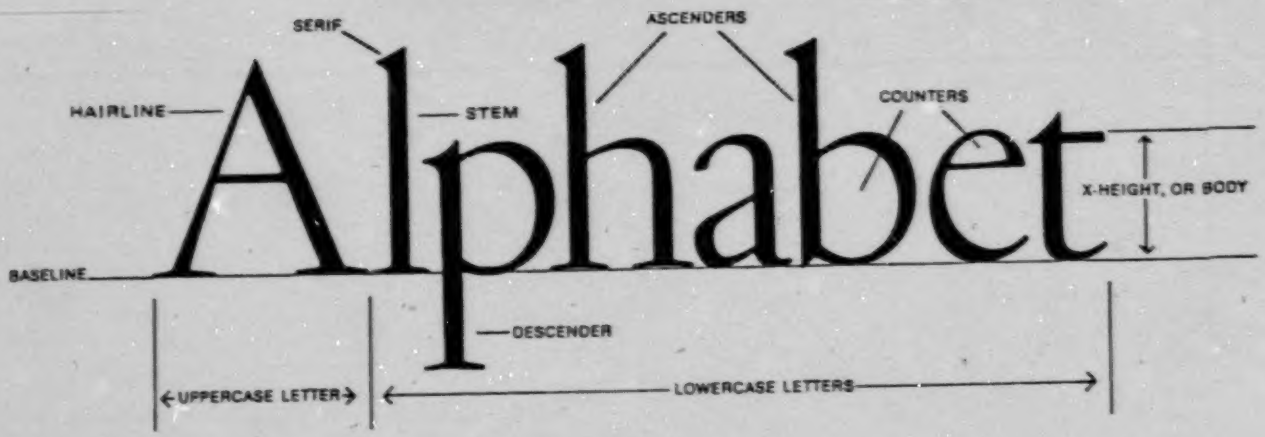
3. TRACING A PHRASE. Pick a type style of at least 60 pts. and trace the phrase below. Use a hard pencil and color in with colored pencils. Capitalize the first letter in each word. Draw guide lines equal distances apart and center each line.

Type
Is An
Important
Factor
In The Art Of
Communication

Words to Remember

Advertising
Typography
Uppercase
Lowercase
Caps
X-Height
Ascender
Paste-up Artist

Art Director
Counters
Sans Serif
Hairline
Stem
Baseline
Descender


SERIF
ASCENDERS
HAIRLINE
STEM
COUNTERS
Alphabet
X-HEIGHT, OR BODY
BASELINE
DESCENDER
UPPERCASE LETTER
LOWERCASE LETTERS

CHECK YOUR MEMORY

1. The art of printing with type is called____________________

2. In trade talk we refer to uppercase letters as____________________

3. The part of a lowercase letter that rises above the body of the letter is called an ____________________

4. The part of a lowercase letter that falls below the body of the letter is called a ____________________

5. The hollowed out part of the letter is called the____________________

6. The fine strokes of a letterform are called the __________ and the heavy strokes are called the ____________________

7. A letterform without serifs is called____________ ____________________

VARIATIONS OF TYPE

CAPITAL and lower case letters are two variations common to most typefaces. *ANOTHER VARIETY IS ITALICS. It is so named because it was invented in Italy. This type is slanted to the right and is used for emphasis.*

Another way of creating variety is to vary the width and weight of the regular typeface.

A letter can be light W or it can be bold **Q**

A letter can be narrow (condensed) K or it can be wide (extended) B

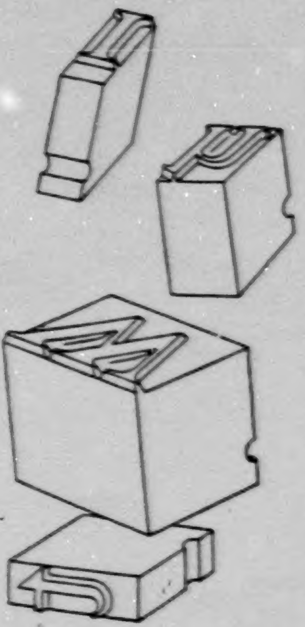
FORM	WEIGHT of FACE	PROPORTION
A CAPS	A a LIGHT	A a CONDENSED
a LOWER CASE	A a MEDIUM	A a NORMAL
A a ITALIC	**A a** BOLD	A a EXTENDED

Type can also have variety of size. A font of type includes the characters and spacing of one size of type. The words that you read in a textbook are usually less than 16 pt. THIS IS CALLED **BODY TYPE**. LARGE TYPE, 16 pt. AND UP, IS CALLED **DISPLAY TYPE**. IT IS USED FOR HEADINGS AND TITLES IN ADVERTISEMENTS, NEWSPAPERS, AND MAGAZINES. A **POINT** IS THE SMALLEST UNIT OF MEASURE USED IN TYPOGRAPHY. THERE ARE 72 POINTS IN AN INCH. TYPE IS MEASURED FROM THE TOP OF THE ASCENDER TO THE BOTTOM OF THE DESCENDER IN A TYPEFACE.

TYPE VARIATIONS PROJECTS

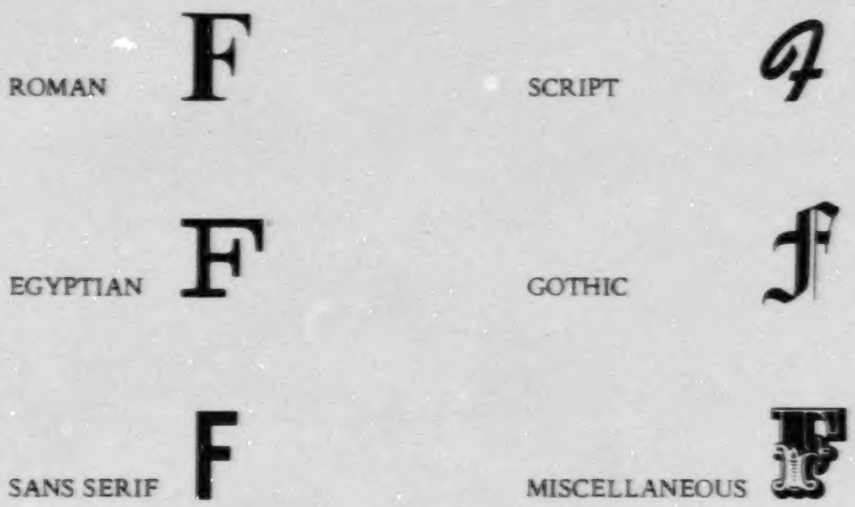
1. **VARIATION CHART.** On an 8½ x 11 sheet of paper make a chart similar to the one on the previous page. Choose a word of at least 5 letters. Trace an example of each of the 9 variations. Cut out and glue in the appropriately labeled box.

2. **DISPLAY & BODY TYPE.** Clip 3 samples of DISPLAY type and 3 samples of BODY type from an old magazine or newspaper. Glue neatly on an 8½ x 11 paper and label.



TASTEFUL TYPE

DISPLAY TYPE CAN BE DIVIDED ROUGHLY INTO 6 CLASSIFICATIONS



ROMAN. This traditional letterform is generally very legible; and it is the most familiar to us because it is used frequently. It has serifs with thick and thin strokes.

EGYPTIAN. Generally uniform in weight with square serifs; bold in character.

SANS SERIF. A typeface uniform in weight without serifs. A clean-cut, contemporary look that has been very popular in recent times.

SCRIPT. A variation of the Italic form. Resembles handwriting because the lowercase letters are usually connected. Used in formal announcements and wedding invitations.

GOTHIC or TEXT. This letterform was cut into the stone panels of early churches designed in the Gothic style. It was used by the monks in writing manuscripts and has a formal decorative quality.

MISCELLANEOUS. With the invention of phototypography, many new and exciting typefaces are being designed each year. It is impossible to classify them except to note that each creates its own unique mood or feeling.

LETTER DESIGN PROJECTS

1. SIX HEADINGS. Select 6 sheets of 8½ x 11 bond paper. Trace the following at the top of each paper: "ROMAN" in Roman style type; "EGYPTIAN" in Egyptian style type; "SANS SERIF" in sans serif type; "SCRIPT" in script style type; "GOTHIC" in gothic style type; and "MISCELLANEOUS" in an unusual style type.

2. COLLECTING TYPE SAMPLES. Clip samples of each classification (5 each) from old newspapers or magazines. Cut out neatly and glue under the proper headings.

3. ORIGINAL LETTER DESIGN. Choose one letter of the alphabet and draw it 3½ inches high from each of the 6 classes of Display Type. Make an original design out of these 6 drawings by arranging and/or overlapping them until a satisfactory arrangement has been achieved. Color in with colored pencils or felt tip markers.

DESIGNING A LOGO

Not too many years ago, *Logotype* meant one piece of type on which 2 or more letters were cast. These letters were used by a particular company or individual as a signature or trademark. A company's "Logo" appeared on it s stationery, envelopes, bill heads, and sometimes even on the product itself. It became illegal for anyone else to use the same logotype.

Today, a "Logo" is still thought of as a trademark for a particular company; and it contains letters and other graphic symbols pertinent to that business. Since other kinds of printing such as offset are more popular now, the "Logo" is created by a commercial artist on paper; and it may never be cast into hot type at all.

This job could fall to the General Boardman within an advertising agency.

A Commercial Artist finds that it is best to follow 3 steps in making an original design. He saves much time and aggravation, especially when he is trying to please a customer.

1. THUMBNAILS. Make 5 small idea sketches in pencil. Keep them ultra-simple.

2. ROUGH. Have the instructor help you decide which is best. Make a bigger sketch of the one chosen. It may be a combination of a couple of thumbnails. Look up reference pages of type, and trace off a typeface suitable to your idea. Add details. Show this rough to the instructor. On the job, it would be your art director.

3. COMP. After the Rough has been O.K.'d, do a finished design in ink or colored pencils. Include any corrections or suggestions. The finished design should look as close as possible to the finished printed logo. It should be neat and presented with a tissue overlay. This is called a *comprehensive* or in trade talk, **COMP**.

LOGO DESIGN PROJECTS

1. Clip 5 examples of "logos" from old newspapers or magazines, and glue them neatly on 8½ x 11 paper.

2. Imagine you are starting your own business. Decide what type of business it will be. Are you selling a product? Performing a service?

   Think up an appropriate name for the business.

   Now create a symbol or "logo" that stands for the type of business that the company will do. Think of it as a trademark. You may even combine letters with graphic symbols.

Words to Remember

Italics
Weight
Proportion
Condensed
Bold
Light
Logo
Thumbnails

Expanded
Body Type
Display Type
Points
Script
Gothic
Rough
Comp

CHECK YOUR MEMORY

1. A variety of type that is slanted to the right is called____________

2. Weight of face refers to light, medium, and____________

3. A narrow variety of type is called____________

4. A wide variety of type is called____________

5. Type that is less than 16 pt. is called____________

6. Type that is 16 pt. or more is called____________

7. The 3 steps an artist follows when making an original design are:
   a. _________________________
   b. _________________________
   c. _________________________

8. A letterform in which the lowercase letters are connected is called______________

9. Monks copied manuscripts in an early type form called_________________

10. The symbol or trademark for a particular company or business is called a_________

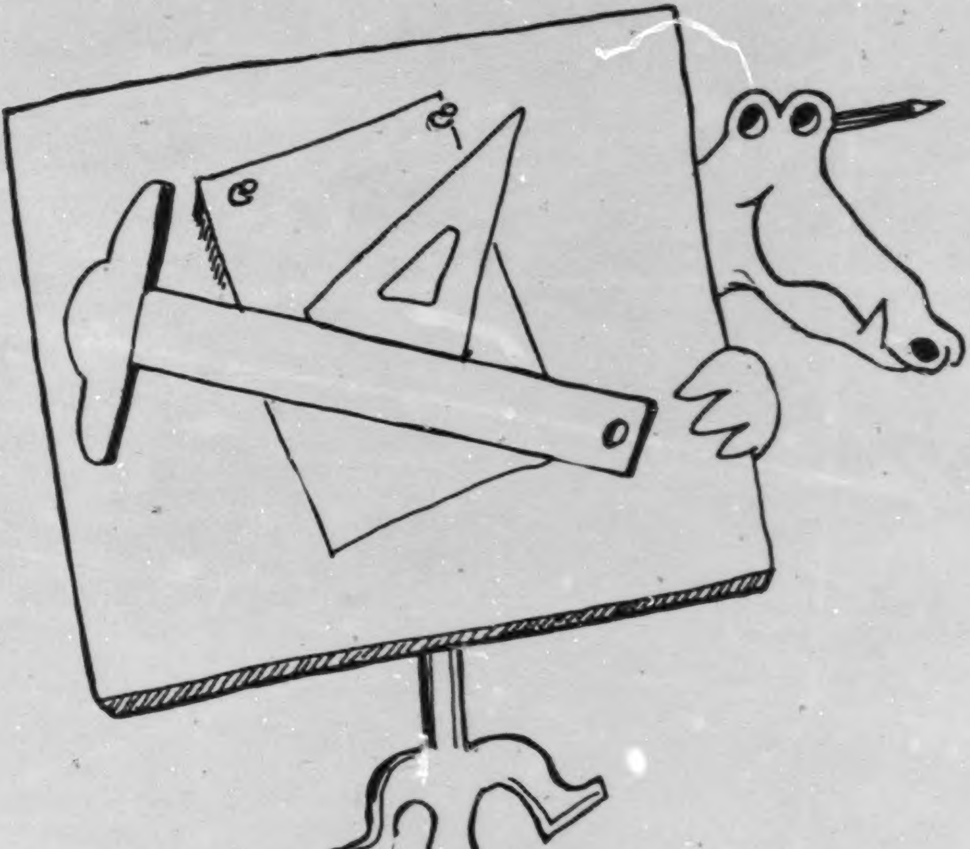
Project Check List

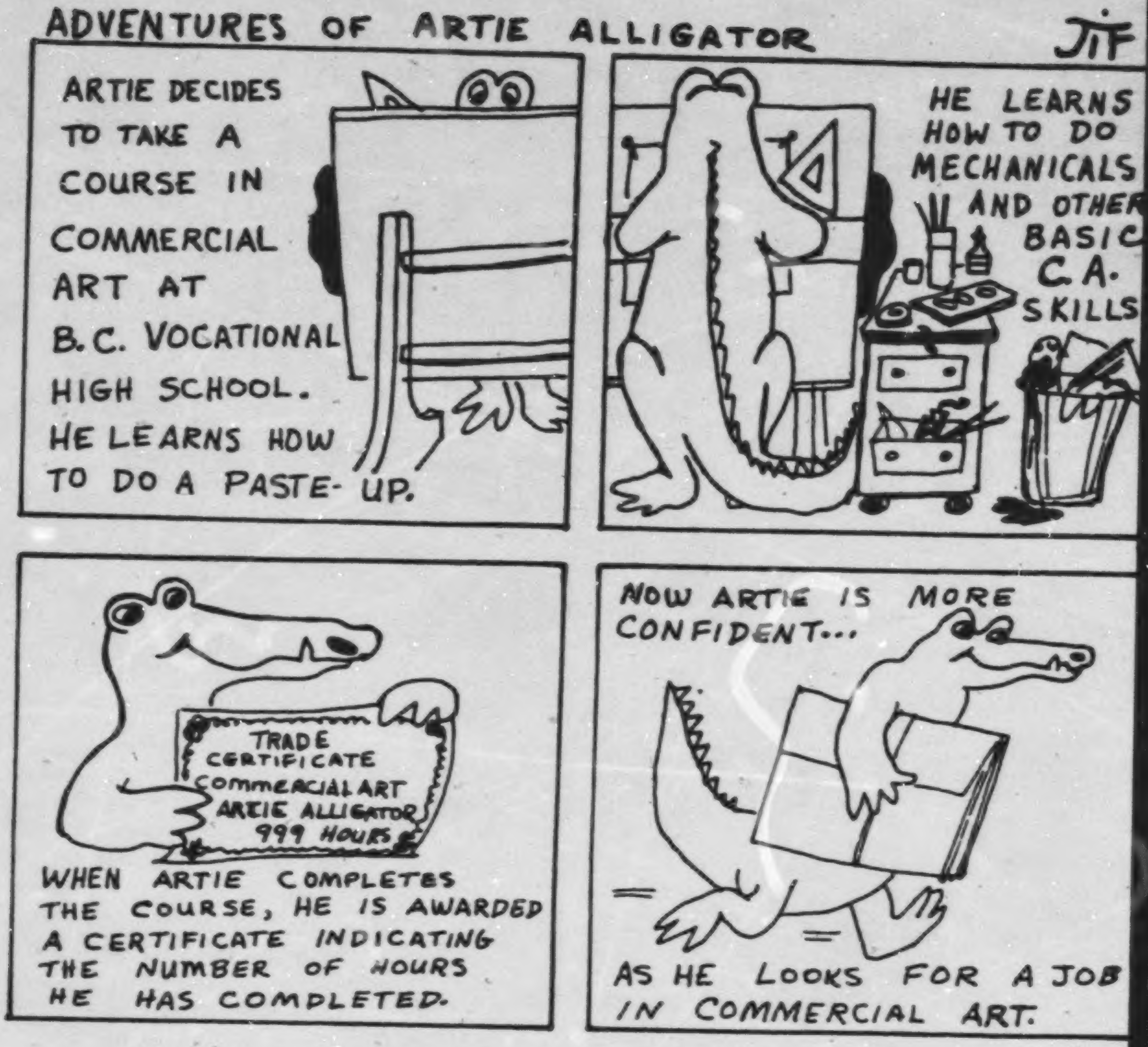
Write in the date when you completed each project.

Date

1. Designing new letters ______
2. Tracing your name ______
3. Letters inside out ______
4. Tracing basic differences
    a. X-Height ______
    b. Ascenders ______
    c. Descenders ______
    d. Counters in Caps ______
    e. Counters in numbers ______
5. Tracing sans serif type ______
6. Tracing a phrase ______
7. Variation chart ______
8. Samples of display and body type ______
9. Six headings ______
10. Collecting type samples ______
11. Original letter design ______
12. Logo design
    a. Thumbnails ______
    b. Rough ______
    c. Comp ______

Using the Tools of the Trade




ADVENTURES OF ARTIE ALLIGATOR
JIF
ARTIE DECIDES TO TAKE A COURSE IN COMMERCIAL ART AT B.C. VOCATIONAL HIGH SCHOOL. HE LEARNS HOW TO DO A PASTE-UP.
HE LEARNS HOW TO DO MECHANICALS AND OTHER BASIC C.A. SKILLS
TRADE CERTIFICATE COMMERCIAL ART ARTIE ALLIGATOR 999 HOURS
WHEN ARTIE COMPLETES THE COURSE, HE IS AWARDED A CERTIFICATE INDICATING THE NUMBER OF HOURS HE HAS COMPLETED.
NOW ARTIE IS MORE CONFIDENT...
AS HE LOOKS FOR A JOB IN COMMERCIAL ART.

PREPARING ART FOR PRINTING

As you know, a very significant part of Commercial Art lies within the field of advertising.

In advertising and related publication or design fields, an important job is preparing artwork for printing or reproduction. This prep work can be described briefly in 3 steps.

STEP 1. Collect all the necessary elements to be pasted into position. This may consist of typeproofs, photostats, photographs, spot drawings, hand or transfer lettering, etc.

STEP 2. Rule up a board accurately with drafting tools and carefully paste the elements into position following a prescribed layout. This is known as a PASTE-UP.

STEP 3. Additional art is added such as overlays for color or bendays, ruling pen work for charts or diagrams, retouching of photographs, etc. This added work is known as the MECHANICAL.

The starting point for most artists entering the Commercial Art field is that of paste-up artist, a very necessary position in an Advertising organization. He or she is low man on the totem pole. (see Advertising World illustration on page 10.) Without this person, the rest of the pyramid would topple. The work is routine and seldom artistically challenging. Many people become discouraged quickly. But, *there is no place to go but up*. As an artist advances upward, the work becomes more creative, more self-satisfying, and more financially rewarding. But, without those basic entry skills, the Commercial Art field is almost impossible to crack. Let's learn about using the tools of trade.

MEASURING ACCURATELY

Whether you become a Commercial Artist, a Mason, a Homemaker, a Carpenter or a Nurse, you will find it necessary sometime in your life to know how to measure. A Commercial Artist uses a ruler graduated in inches and calibrated in sixteenths. (In drafting a ruler is known as a scale.) On the other side or edge, there should be pica measurements. The best ruler is an 18 inch etched steel ruler. It is not as likely to slip under pressure and it can be used as a cutting edge.

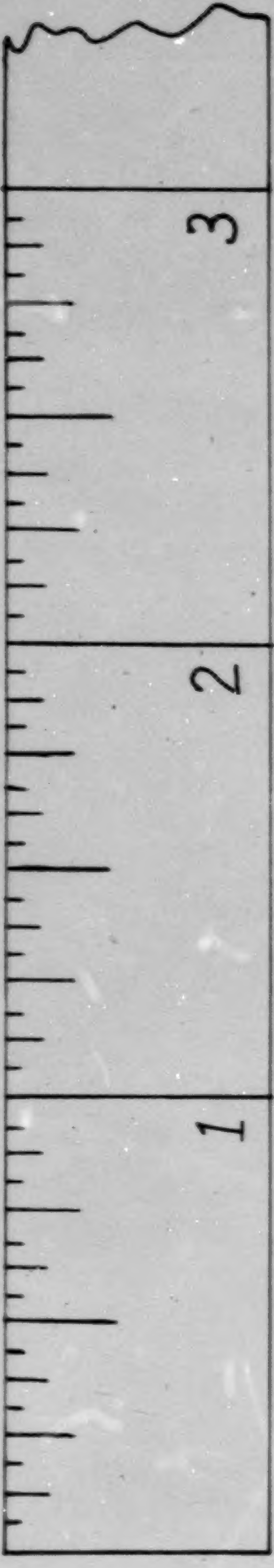
Study your ruler. Is there a space before the 1st inch starts? Be sure to take this into consideration when measuring. Don't become confused if the first inch has more markings than the rest. This may be marked off into thirty-seconds. Go to the next inch if this bothers you.

When you mark off measurements, be sure to place a small but visible dot *exactly* at the correct spot with a *sharp* pencil point. Sometimes if you sit back too far, your angle of vision will be distorted. Look directly down at your ruler. Be sure you have a good light and are not working in your own shadow. Now, let's get started!

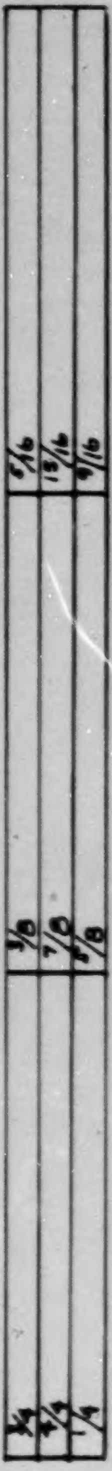
1. Mark off in quarters (1/4) and name the lines.

Mark off in eighths (1/8) and name the lines.

Mark off in sixteenths (1/16) and name the lines.



2. Using the enlarged ruler above, mark off the correct measurement below and color in the bar.



3. How many other ways can the following measurements be stated? List all of them.

EXAMPLE: $\frac{6}{8} = \frac{3}{4}$ or $\frac{12}{16}$

$\frac{5}{8} =$ $\frac{2}{16} =$ $\frac{4}{8} =$

$\frac{3}{4} =$ $\frac{1}{4} =$ $\frac{12}{16} =$

$\frac{1}{2} =$ $\frac{14}{16} =$ $\frac{6}{16} =$

4. Circle which is larger.

$\frac{3}{4}$ or $\frac{12}{16}$ $\frac{1}{8}$ or $\frac{3}{16}$ $\frac{7}{16}$ or $\frac{5}{8}$

$\frac{1}{4}$ or $\frac{3}{16}$ $\frac{4}{16}$ or $\frac{1}{2}$ $\frac{14}{16}$ or $\frac{7}{8}$

$\frac{12}{16}$ or $\frac{4}{8}$ $\frac{3}{4}$ or $\frac{7}{8}$ $\frac{3}{8}$ or $\frac{1}{4}$

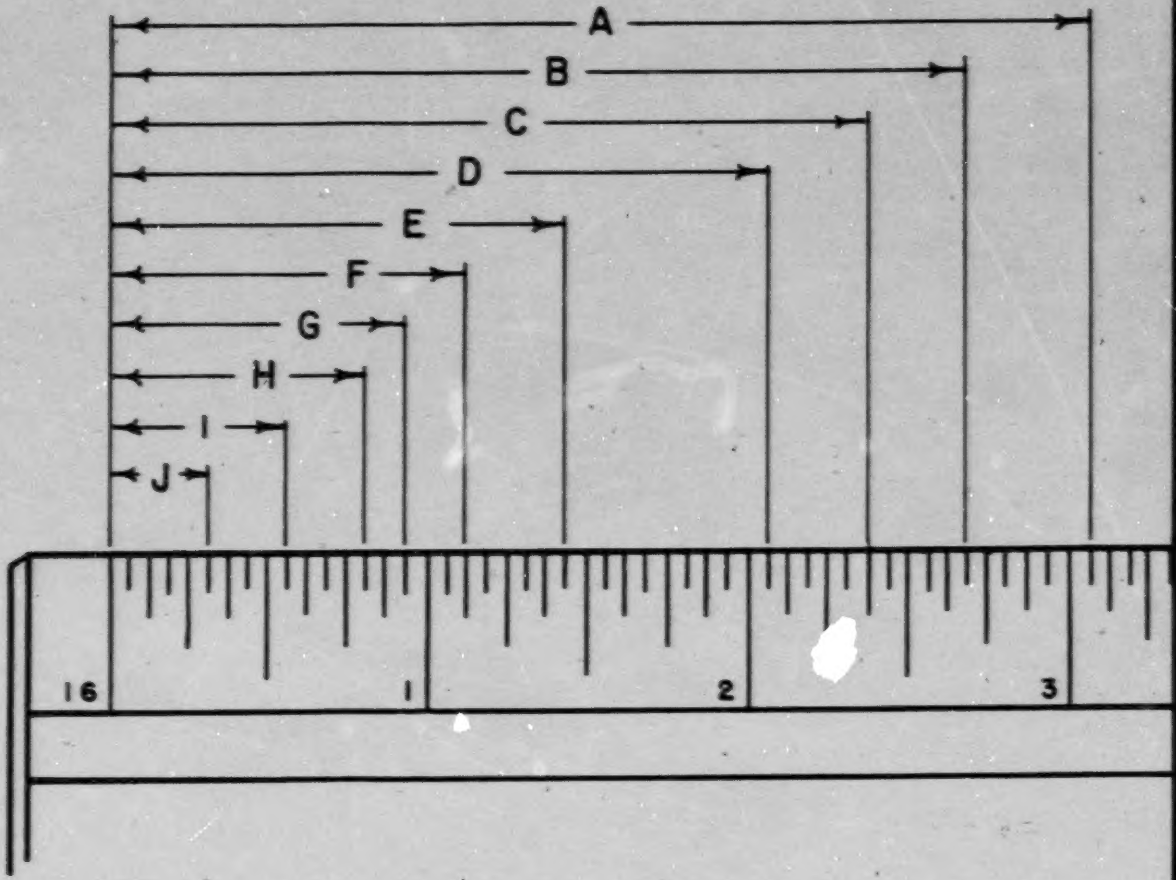
5. Measure the outside edge of your paper.

__________ x __________

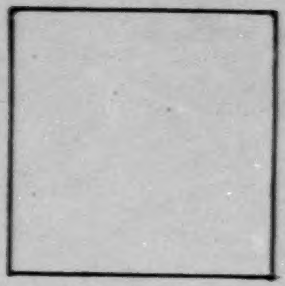
Measure the outside edge of your desk.

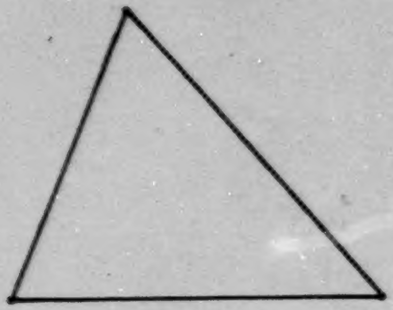
__________ x __________

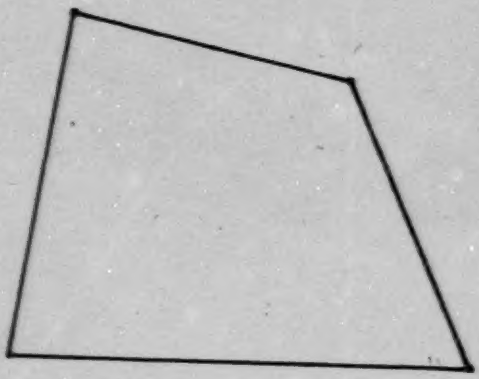
6. The drawing below shows a portion of your ruler. See how many of the measurements you can read correctly. You may find it easier to count each space until you get used to reading your ruler. Put your answers on a sheet of paper and have your instructor check them for you.

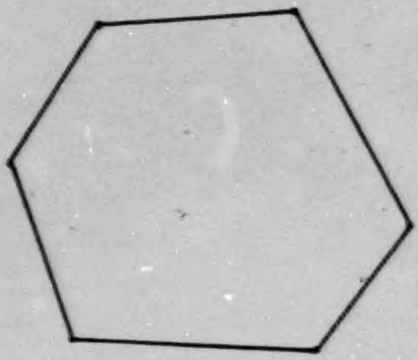


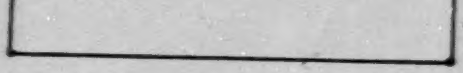
7. Measure each side of the geometric shape from point to point and label.

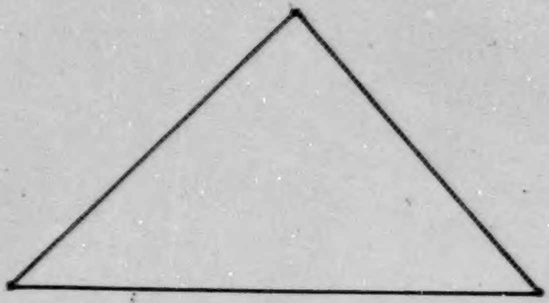


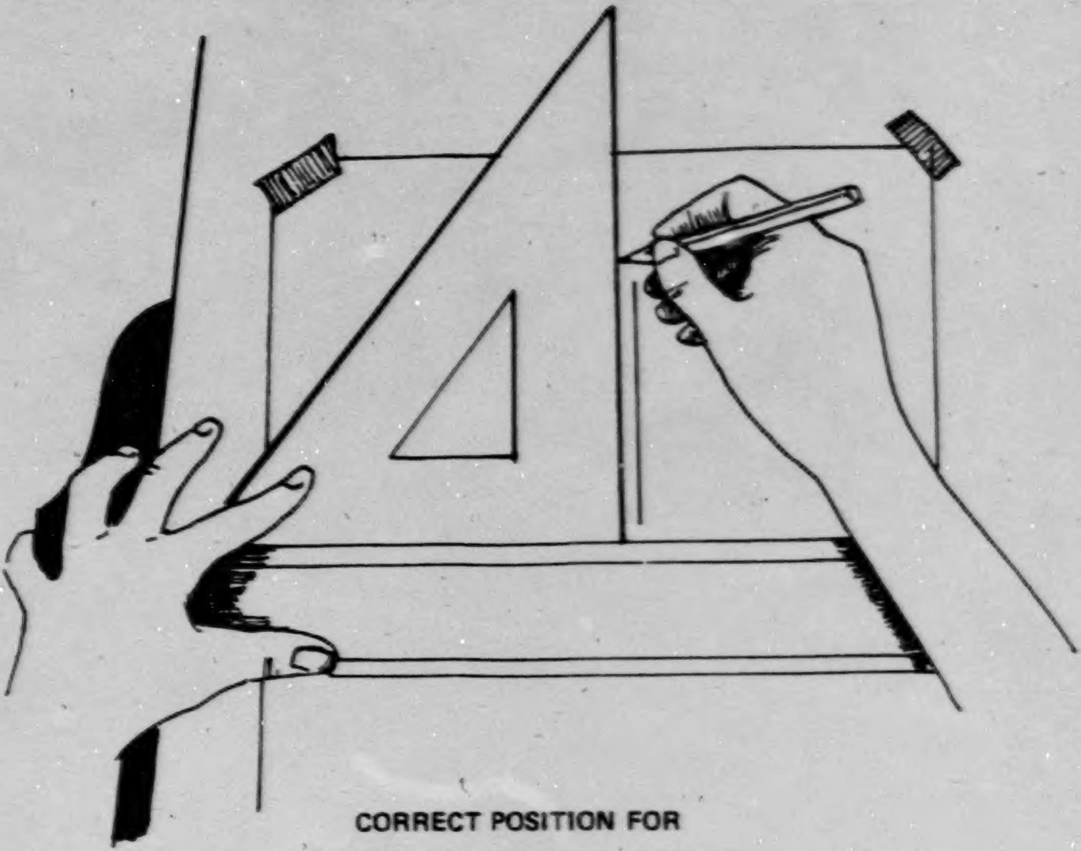




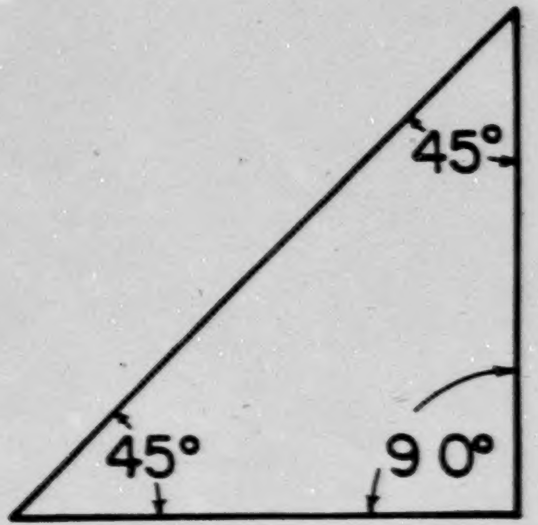


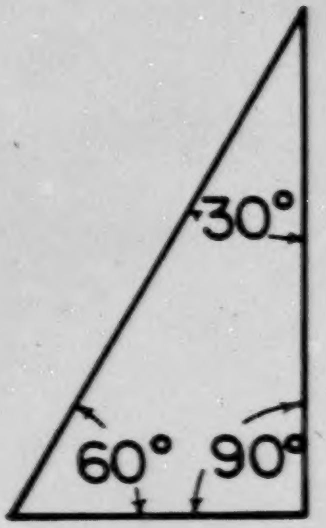






CORRECT POSITION FOR DRAWING VERTICAL LINES





USING A T-SQUARE AND TRIANGLE

For more detailed diagrams and instructions, refer to *Exploratory Drafting Series* by Leroy Hullin, available from the New Jersey Vocational Curriculum Laboratory.

ALIGNING THE PAPER

In starting a PASTE-UP, it is necessary to place the paper on the board in such a way that all the lines look neat and straight. Place the T-square head against the left edge of the board. Line up the top edge of your paper with the horizontal edge of the T-square. Have four 1-inch pieces of tape ready. Carefully hold the paper in place with one hand, and tape down all four corners.

HORIZONTAL LINES

The T-square is used to draw horizontal lines on your paper. By moving your T-square up and down the board and keeping the head firmly against the edge of the drawing board, you can draw as many lines across the paper (left to right) as you need. The lines will all be parallel. (Left-handed students may want to place the head along the right edge of the board and draw their lines from right to left.)

VERTICAL LINES

A right-angle triangle is used to draw vertical lines on your paper. It is held firmly against the T-square which is held flush against the board. Successive parallel lines may be drawn up and down your paper by sliding the triangle along the edge of the stationary T-square. There are two types of right-angle triangles, the 45° and the 30°–60° as shown on page 31.

CARE OF THE T-SQUARE AND TRIANGLE

1. Clean plastic tools with liquid detergent and water. Rubber cement can be removed with rubber cement thinner; india ink is removed with a detergent containing ammonia.

2. Do not drop plastic tools; the hard plastic becomes brittle and will chip or splinter.

3. Never cut against plastic tools with a razor blade or exacto knife. Use a stainless steel ruler or straight edge.

T-SQUARE AND TRIANGLE PROJECTS

EXERCISE #1. Line up an 11 x 14 piece of paper on your drawing board. Lay your ruler along the left-hand edge and mark off every inch. With your T-square and a sharp pencil, draw horizontal lines across your paper. Are they parallel? Keep tapping the head of your T-square to be sure that it is flush with the edge of your drawing board.

Now, measure off every ½-inch and draw horizontal lines using a different color pencil, like red. The different color lines help you to see your mistakes.

Next, measure off every ¼-inch and draw horizontal lines using another color. Are your lines accurate?

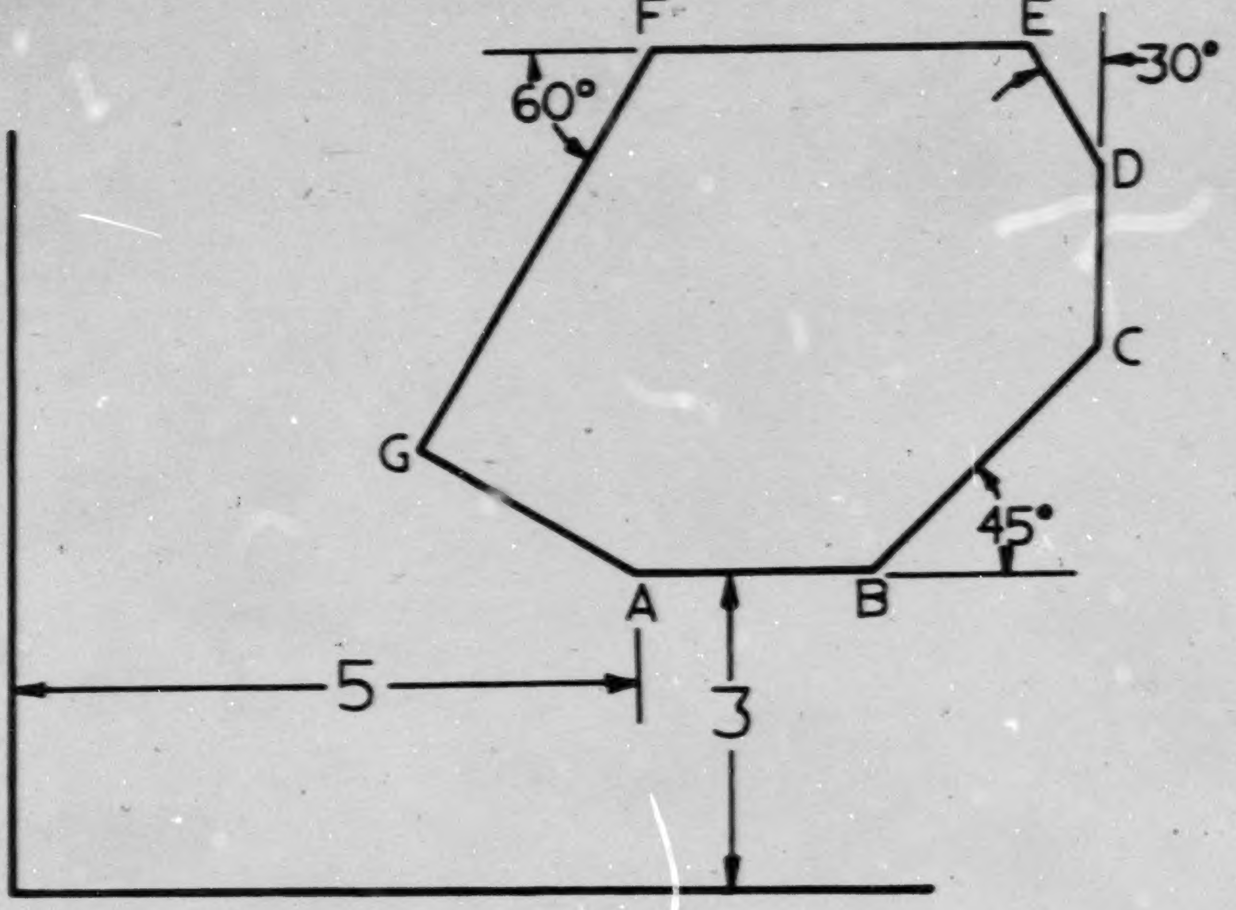
EXERCISE #2. Rest a 12-inch right-angle triangle on the edge of your T-square. Lay your ruler across the top of your paper and mark off every inch. YOU GUESSED IT! Draw vertical lines using your T-square and triangle. Measure and draw lines in different colored pencils as in Exercise #1 without moving your T-square.

EXERCISE #3. Line up a 9 x 12 piece of drawing paper on your board. Using your T-square and triangle, draw horizontal and vertical lines ½-inch apart. Your paper will be covered with a grid of ½-inch squares.

Using a 45° triangle, bisect each square on the diagonal from corner to corner (upper left to lower right). Flip the triangle and bisect the square in the opposite direction (upper right to lower left). WHAT HAVE YOU DISCOVERED ABOUT A 45° TRIANGLE?

Using this grid, color in the triangles in such a way as to create a geometric design. Imagine that you are making a design for a rug, blanket, or tablecloth. Use colored pencils.

EXERCISE #4 Construct a POLYGON as shown below using a T-square and triangles with the dimensions as listed. A POLYGON IS ANY FIGURE BOUNDED BY STRAIGHT LINES.



AB = $1\frac{1}{2}$

BC = 2

CD = $\frac{3}{4}$

DE = $1\frac{1}{8}$

EF = 2

FG = $3\frac{1}{8}$

GA = ?

PREPARING A BOARD FOR BASIC PASTEUP

We are going to prepare a board or paper for a simple pasteup. Remember, we are PREPARING ART FOR PRINTING. A standard paper size used in the business world for letterheads and direct mail advertising is 8½ x 11. We will prepare a board for this size pasteup. Start with an 11 x 14 sheet of Bristol paper. Line it up vertically on your drawing board and tape it in place.

CENTERING

To find the center of your paper, lay your ruler along the left-hand edge, take the measurement, and divide by 2 (½ of 14 = 7). Place a mark at 7 inches. Draw a horizontal line with your T-square through this point. This is the HORIZONTAL CENTER of your paper. Lay your ruler along the top of your paper, take the measurement, and divide by 2 (½ of 11 = 5½). (Place a mark at 5½ inches.) Draw a vertical line through this point. This is the VERTICAL CENTER of your paper.

CENTERING THE RECTANGLE

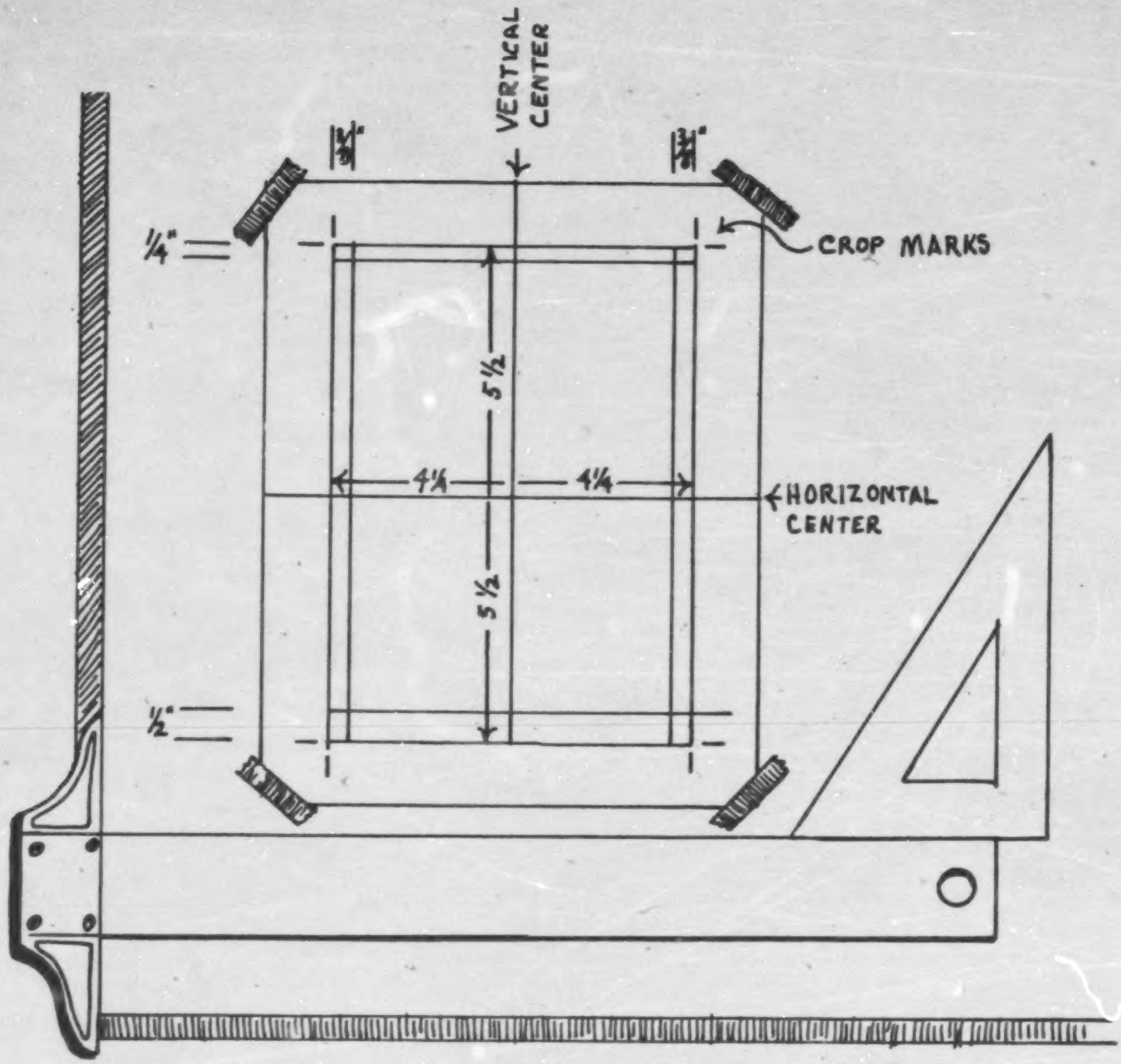
From the center point, measure up 5½ inches and down 5½ inches on the vertical center line. Draw two horizontal lines through these points.

From the center point, measure left 4¼ inches and right 4¼ inches on the horizontal center line. Draw two vertical lines through these points.

You now have an 8½ x 11 rectangle in the center of your paper.

CROP MARKS

Crop marks are indications to the printer where the finished printed piece is to be trimmed or cut. They are usually INKED IN, so that the stripper and platemaker can use them as guides in their prep work. CROP MARKS MUST BE ACCURATE. Using your tools, draw an even short dash about ½ inch long . . . not touching the corners as shown on page 36.


VERTICAL CENTER
3/8"
3/8"
1/4"
CROP MARKS
5 1/2
4 1/4
4 1/4
HORIZONTAL CENTER
5 1/2
1/2"

MARGINS

Within this 8½ x 11 rectangle, all copy and art will be PASTED UP. We need margins so that nothing will be placed too close to the edge. Draw the following margins:

TOP MARGIN – Measure down ¼" from the top line, and draw a horizontal line.

BOTTOM MARGIN – Measure up ½" from the bottom line, and draw a horizontal line.

LEFT SIDE MARGIN – Measure in 3/8" from the left side line, and draw a vertical line.

RIGHT SIDE MARGIN – Measure in 3/8" from the right side line, and draw a vertical line.

YOU ARE NOW READY FOR PASTEUP!

Using a Razor Blade

Accurate cutting is important in pasteup work. Reproduction proofs, photostats, photographs, and mounting boards need to be trimmed to size. It can be done quickly and efficiently with a sharp, single-edge razor blade or mat knife.

Tape the artwork or type repro on a piece of cardboard (to protect the table top). With your tools, measure and draw in the area to be cut. Place a metal ruler or straight edge over the part of the artwork that you wish to keep. Arrange the cardboard and ruler in such a way that you will be comfortable. You should be cutting at a slight angle, down and yet away from you. Stand up. Lean your body pressure on the hand holding the ruler.

Hold the point of the razor blade against the metal ruler. As you cut keep the point flush with the ruler and *always at the same angle.* Make several cutting strokes, depending on the thickness of the artwork, until you can feel that you have cut all the way through. DO NOT LET THE METAL RULER MOVE OR SLIP. Next, turn the cardboard so that you can make your next cut from the same angle. Cover the good part of the artwork with the ruler, and cut as before. Repeat until all sides are trimmed perfectly.

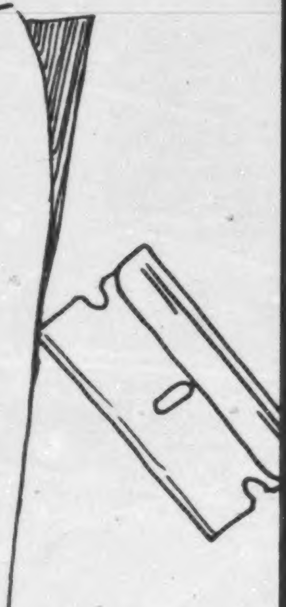
CAUTION

Too much pressure on the point of the razor blade may cause it to snap.

Keep fingers holding the metal ruler away from the edge. Be sure hands and fingers are not greasy.

Never leave razor blades loose in a desk drawer or your pocketbook without covering the blade with tape or a cardboard sheath.

Throw away dull blades at once.

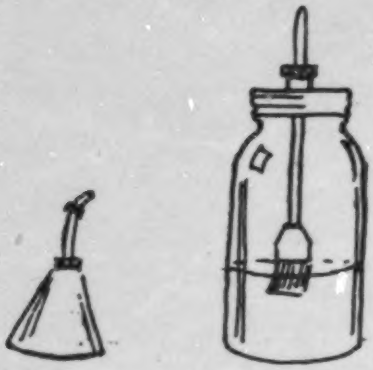


Using Rubber Cement

Rubber Cement, a versatile adhesive, is used in making PASTEUPS. The advantages of using it are that it will not stain the paper and any excess can be cleaned up neatly with a rubber cement pickup.

Rubber cement is used for mounting photographs, typeproofs, and artwork. It is purchased in gallon cans and transferred to a dispenser. The adjustable screw in the cap allows the brush to be adjusted to the level of the cement in the jar. If the cement gets too thick, use Rubber Cement Thinner and stir, shake, or let sit overnight.

CAUTION: Use with adequate ventilation! The fumes of the cement and thinner are toxic and can cause brain damage. Keep the lids on tight when not in use to avoid evaporation. Keep away from heat or open flame. VERY FLAMMABLE!



ONE-COAT OR TEMPORARY MOUNTING This method is used for pasteups. A fairly thick layer is applied to the back of the artwork or type repro and immediately placed in position on the board. The artwork can be adjusted or straightened before it dries completely.

TWO-COAT OR PERMANENT MOUNTING. This method is used for mounting photos or artwork. A thin layer of cement is applied to the back of the photo and also to the area on the board where it is to be placed. The cement is allowed to dry before the two are placed in contact with each other. This is called DRY MOUNTING. Since the two are bonded permanently, extreme care should be taken. A slip sheet is recommended.

SIMPLE PASTEUPS

We are going to PASTEUP a single line of type called a HEADING.

ONE-COAT METHOD

1. Prepare a board for pasteup.

2. Clip the line of display type. Trim around the outside with a razor blade. Be sure to leave at least ¼ of an inch of white paper between the cut edge and the type.

3. Draw a light pencil line with your ruler along the base of the letters. This will be the *baseline.* Extend it to the edge of the paper. Measure the line of type and divide by 2 to find the center. Place a mark on the baseline. This is the *center point.*

4. On your board measure 1¼ inches down from the top horizontal line, and draw a light line with your T-square. This will be the *guide line* for the type.

5. Coat the back of the display type with rubber cement and quickly place on board. Line up the *baseline* with the *guideline* and the *center point* with the *vertical center* line. Check the straightness with T-square and triangle. Type may be moved with the point of your razor blade before it is dry.

DRY MOUNTING, THE SLIP-SHEET METHOD

In the center of your board, dry mount a photo with the slip-sheet method. Follow these easy steps.

1. Using your tools draw a 4" x 5" rectangle in the center of your pasteup. From the center point, measure up the VERTICAL center line 2½" and down 2½". From the center point, measure out on the HORIZONTAL CENTER line 2" to the left and 2" to the right. Draw lines through these points.

2. Clip a colorful photo from a magazine (at least 5"x6"). Tape it to a cardboard, and draw a 4" x 5" rectangle accurately. Trim with a razor blade.

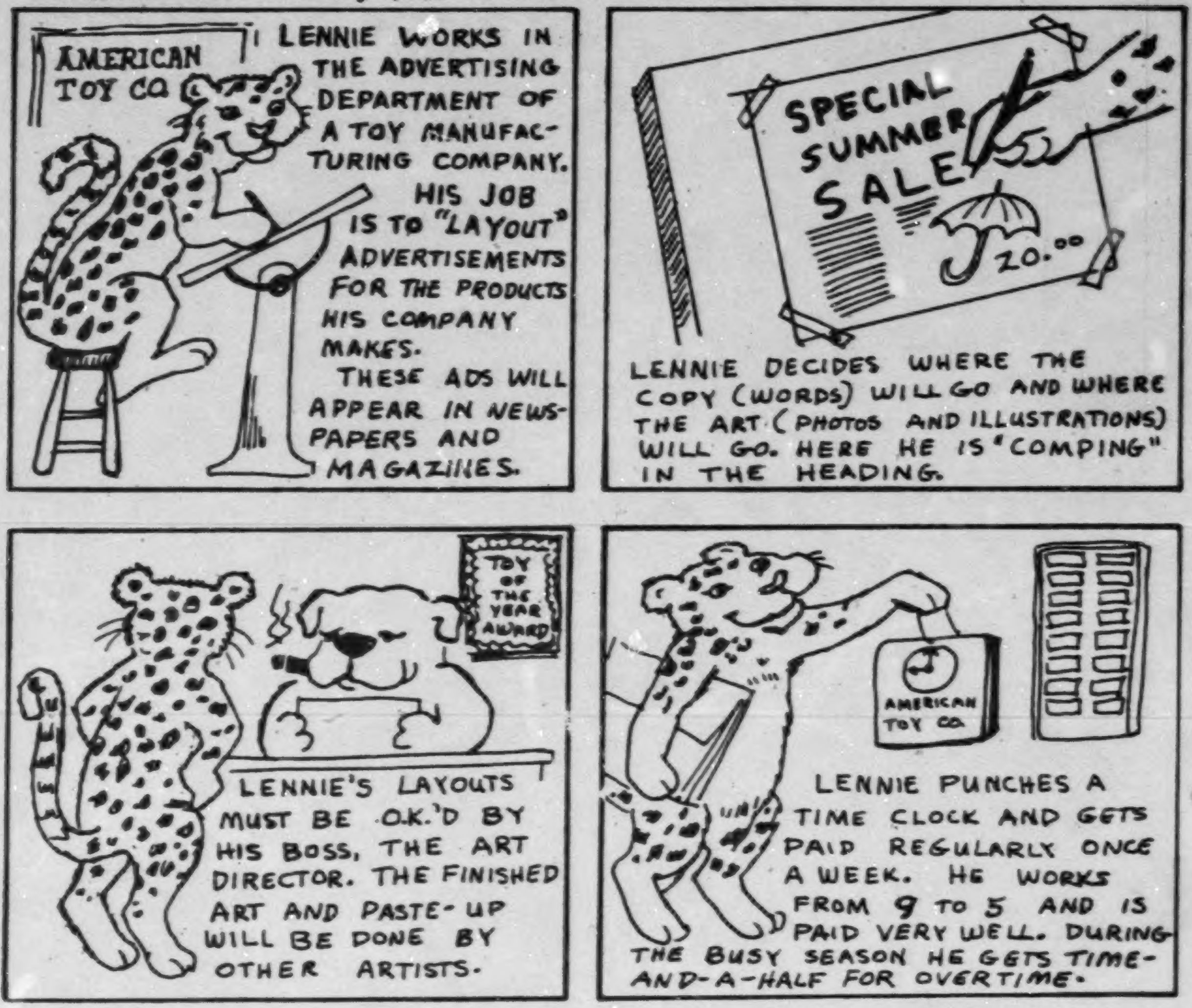
3. The rubber cement should have a slightly thinner consistency than with the one-coat method. If it is too thick, add about 4 parts cement to one part thinner. Lay photo face down on an old piece of tracing paper. Paint the back quickly with rubber cement. Do the same to the area you drew on the pasteup board. Don't worry if you go over the lines. It can be cleaned up later.

4. When thoroughly dry, place a clean sheet of tracing paper over the glued area of the board. Leave about ¼" of the glue showing. Carefully place your cut-out photo on the tracing paper using the pencil lines to guide you as you lay it in place. The ¼" strip will adhere immediately so place that part down last. When you are sure it is straight, slowly pull out the slip sheet smoothing out the air bubbles as you go.

5. Clean up excess glue with your finger or with a rubber cement pickup.

WITH A LITTLE PATIENCE, YOU TOO CAN GET A PERFECTLY POSITIONED PHOTO.

LENNIE LEOPARD, THE LAYOUT ARTIST


AMERICAN TOY CO.
LENNIE WORKS IN THE ADVERTISING DEPARTMENT OF A TOY MANUFACTURING COMPANY.
HIS JOB IS TO "LAYOUT" ADVERTISEMENTS FOR THE PRODUCTS HIS COMPANY MAKES.
THESE ADS WILL APPEAR IN NEWSPAPERS AND MAGAZINES.
SPECIAL SUMMER SALE
20.00
LENNIE DECIDES WHERE THE COPY (WORDS) WILL GO AND WHERE THE ART (PHOTOS AND ILLUSTRATIONS) WILL GO. HERE HE IS "COMPING" IN THE HEADING.
TOY OF THE YEAR AWARD
LENNIE'S LAYOUTS MUST BE O.K.'D BY HIS BOSS, THE ART DIRECTOR. THE FINISHED ART AND PASTE-UP WILL BE DONE BY OTHER ARTISTS.
AMERICAN TOY CO.
LENNIE PUNCHES A TIME CLOCK AND GETS PAID REGULARLY ONCE A WEEK. HE WORKS FROM 9 TO 5 AND IS PAID VERY WELL. DURING THE BUSY SEASON HE GETS TIME-AND-A-HALF FOR OVERTIME.

USING A COMPASS

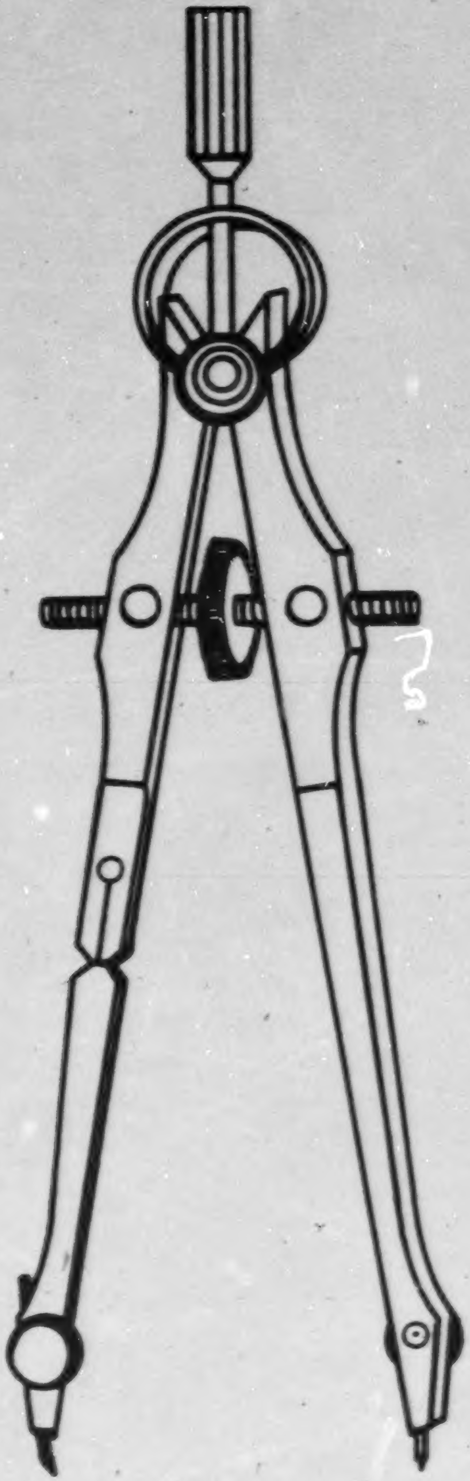
A compass is used for drawing circles and arcs. In making pasteups, it is not used as much as the T-square, triangle, and ruler. It is more important to the execution of mechanicals. LET'S TRY TO MAKE SOME CIRCLES.

1. Grasp top of compass between thumb and forefinger.
2. Press needle point of compass into the paper that has been taped down. Be sure to have a cardboard under the paper to protect the surface of the desk.
3. Concentrate on keeping the point of the compass in a fixed spot by applying pressure.
4. With a twist of the thumb and forefinger, scribe a circle . . . using a rolling motion . . . touching the paper lightly with the pencil . . . and keeping the needle point in a fixed spot.
5. Be sure to continue all the way around in one sweeping motion. If the line is too light, continue making the circle until it is dark enough. Do not remove needle point from the paper until finished.
6. A sharp point on your pencil makes a clean, neat job.

MAKING A CIRCLE OF A PRESCRIBED DIAMETER

The DIAMETER of a circle is the distance of a straight line passing from one side of a circle to the other through the center. The RADIUS is half of that distance.

Draw a 2-inch line with a ruler. This will be the DIAMETER of your circle. Divide this measurement by 2, and make a center point at 1 inch. Place the needle of your compass on the centerpoint. The pencil of the compass will touch the end of the line. This is ½ the diameter or the RADIUS of the circle. YOU ALWAYS SET YOUR COMPASS FOR THE RADIUS OF THE CIRCLE YOU WANT TO DRAW. Press the needle into the center point and scribe a 2" circle.



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DESIGN PROBLEMS WITH A COMPASS

1. CIRCLE EXERCISE. Make the following circles on the same side of your paper. They may overlap each other. Draw a straight line of the proper measurement first, and divide that line in half. Label.
    - a. Make 2 circles with 2" diameters.
    - b. Make 2 circles with 3" diameters.
    - c. Make 3 circles with 4½" diameters.
    - d. Make an 8" circle with a 5" circle within it, using the same center point.

2. BUNCH OF GRAPES. Draw a bunch of grapes using the compass to make the grapes. Make each circle 1½" in diameter. Make at least 15 circles. Color and add appropriate details freehand.

3. CIRCLE DESIGN. Make an original design of circles using only the compass. Complete with colored pencils. Be neat and accurate in making the circles.

USING A RULING PEN

A good ruling pen is needed to make efficient mechanicals. Your ruling pen should be kept clean while not in use. Never allow the ink to dry or form a crust around the point. If this should happen, clean it with ammonia or with water. Never scrape off dried ink or paint with a razor blade. Cleaning the pen frequently with water and a rag while it is in use will avoid stoppage of ink flow and broken lines.

1. Fill pen.	Use dropper from India ink. Fill ½ or less from point. Be careful not to overload pen. Be certain that the outside of the blades are clean. NEVER DIP PEN INTO INK.
2. Hold pen	Between thumb and index finger. Adjustment screw must be facing up.
3. Line up straight edge.	Directly on pencil line.
4. Pull away from pencil line	About 1/32"
5. Position pen along straight edge	Rest last three fingers on straight edge.
6. Tilt pen back and the point away from the straight edge	Create a triangular space between the tip of the pen and the straightedge. Allow tip to touch pencil line.
7. Slide pen along straightedge – from left to right or top to bottom.	Do not bend elbow. Use even flow of arm. Line should be drawn parallel to shoulders. (Turn body.) DO NOT PRESS PEN. Never PUSH ruling pen.

To prevent blotches and smears when the pen is in contact with the straightedge, some artists tape two pennies beneath the straightedge to lift the edge from the board. The pennies are effective, but they may scratch or damage the elements in the mechanical.

Vertical lines should be drawn along the LEFT side of a triangle.

PROJECTS WITH RULING PEN

1. PRACTICE. On 9 x 12 bristol paper, draw a rectangle in pencil 6" x 8"; divide into 4 sections; and fill up each section with straight lines.

   Fill your ruling pen as instructed. Adjust the point for a medium wide line. Draw over the pencil lines with your ruling pen in section 1. Adjust the point to a different thickness and complete section 2. Repeat for sections 3 and 4 using different thicknesses of lines. When finished draw the outside of the rectangle using a medium thick line. When completely dry, erase pencil lines.

   HINTS: Keep a piece of scrap paper for scribbling and starting your pen. Also, use a tissue in case of an ink blob. Be sure all the lines are dry before sliding the ruler over it. DON'T GET DISCOURAGED! This is only practice.

2. ABSTRACT DESIGN. Use a small piece of illustration board, and make an abstract design with your ruling pen. Use different thicknesses of lines and different colored inks.

Words to Remember

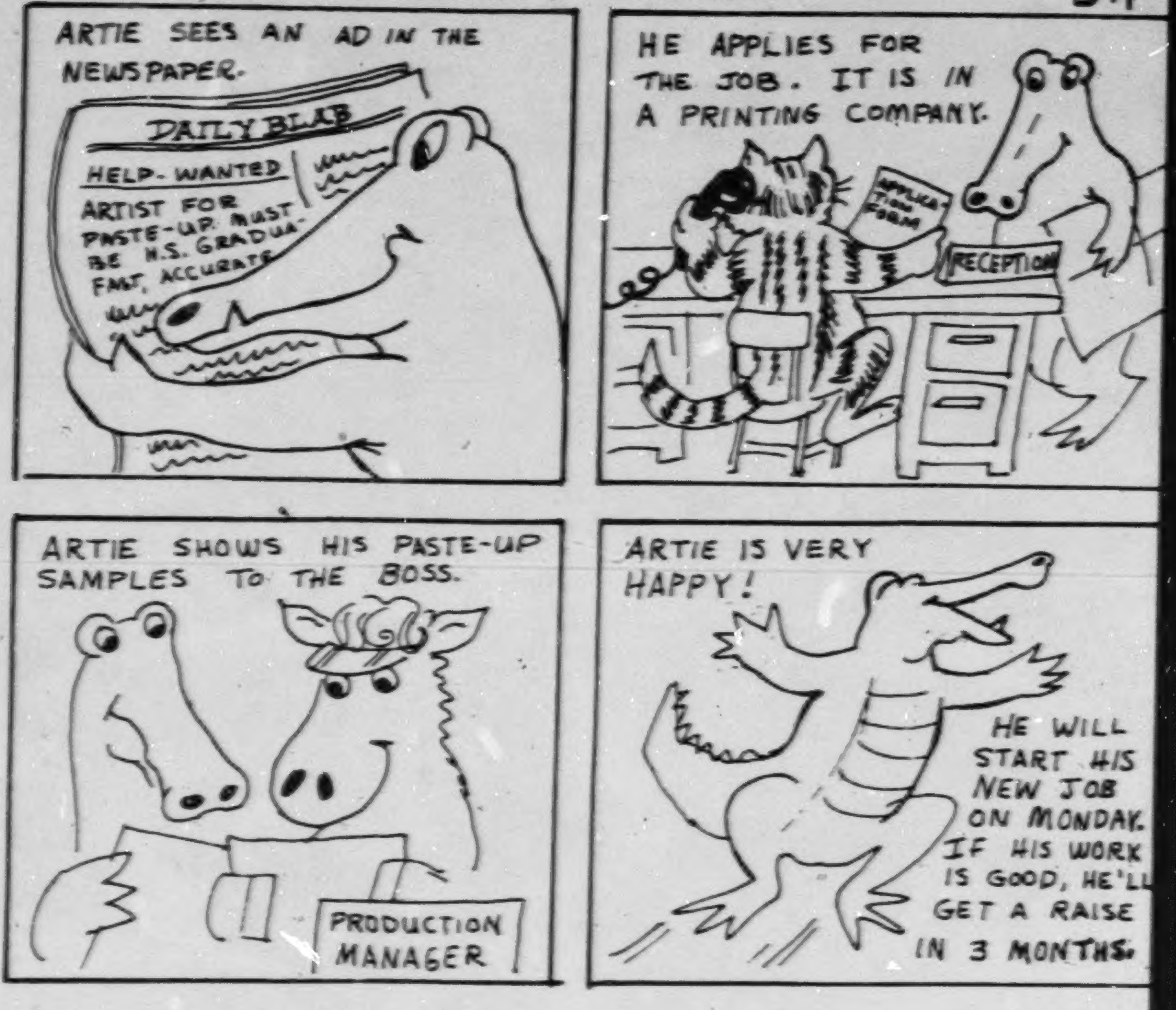
scale
T-square
45° triangle
30°–60° triangle
compass
diameter

dry-mounting
rubber cement
vertical
horizontal
radius
ruling pen

pickup

ADVENTURES OF ARTIE ALLIGATOR

JIF


ARTIE SEES AN AD IN THE NEWSPAPER.
DAILY BLAB
HELP-WANTED
ARTIST FOR PASTE-UP. MUST BE H.S. GRADUA- FAST, ACCURATE
HE APPLIES FOR THE JOB. IT IS IN A PRINTING COMPANY.
APPLICATION FORM
RECEPTION
ARTIE SHOWS HIS PASTE-UP SAMPLES TO THE BOSS.
PRODUCTION MANAGER
ARTIE IS VERY HAPPY!
HE WILL START HIS NEW JOB ON MONDAY. IF HIS WORK IS GOOD, HE'LL GET A RAISE IN 3 MONTHS.

CHECK YOUR MEMORY

1. To draw a vertical line, a Commercial Artist always uses a T-square and a ________

2. We learned to glue down a picture by using rubber cement on the back of the picture and then on the paper on which we were placing it. This method is called ________

3. In this method, a sheet of tracing paper is used for positioning the photo. This clean sheet of paper is called the ________ ________

4. The reason for measuring correctly and accurately is because we are preparing art for ________

5. In making a pasteup, short marks are made outside the margin for use by the printer. They are called ________ ________

6. To draw a perfect circle, a Commercial Artist uses a tool called a ________

7. A straight line that passes through the center of a circle from one side to the other is called the ________

8. The triangle that bisects a square perfectly is the ________ triangle.

9. Extra rubber cement can be cleaned up by rubbing gently with your finger when dry or by using a ________

10. A ________ should always be filled with ink from the side and never dipped into the ink bottle.

Project Check List

Write in the date when you complete each project

MEASURING ACCURATELY DATE

- Exercise 1 to 5 ____________
- Exercise 6 ____________
- Exercise 7 ____________

USING A T-SQUARE AND TRIANGLE

- Exercise 1 ____________
- Exercise 2 ____________
- Exercise 3 ____________
- Exercise 4 ____________

PREPARING A BOARD FOR BASIC PASTEUP ____________

A SIMPLE PASTEUP ____________

DRY MOUNTING, THE SLIP-SHEET METHOD ____________

USING A COMPASS

- Exercise 1 ____________
- A Bunch of Grapes ____________
- Circle Design ____________

USING THE RULING PEN

- Practice ____________
- Abstract Design ____________

The Shape of Things

THE SHAPE OF THINGS

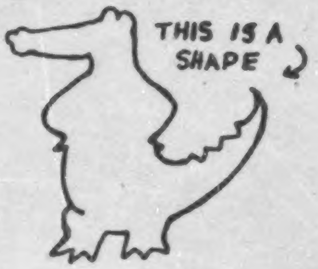
The outward form or figure of anything is it s shape. The world is filled with shapes.

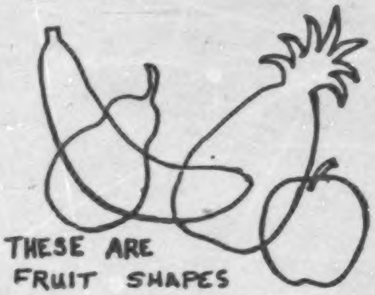
WE FIND SHAPES IN NATURE: fruit, flowers, tree stumps, seashells

WE FIND SHAPES IN MOVEMENT: candle drips, water falls, a comet's tail

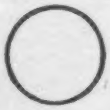
WE FIND SHAPES IN GEOMETRIC FORMS: spheres, rectangles, cylinders

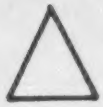
WE FIND SHAPES IN MAN-MADE OBJECTS: Structural – houses, shopping centers, machinery
Functional – milk bottles, coffee pots, sugar bowls





An artist finds that everything, when broken down into it s simplest elements, usually will fall into a few basic categories. These 2-dimensional shapes are abstractions of things that are real. They can also be called SYMBOLS.


A CIRCLE CAN BE A SYMBOL FOR THE SUN OR A WHEEL.


A TRIANGLE CAN BE THE SYMBOL FOR A MOUNTAIN OR AN ANT HILL.

A SQUARE CAN BE A SYMBOL FOR A ROCK OR A WINDOW.

A RECTANGLE CAN BE A SYMBOL FOR A SKYSCRAPER OR A NEWSPAPER.

SYMBOLISM is an important part of art. Early man began by making shapes from natural things. Sometimes these shapes of clay, stone, or wood stood for things beyond his understanding. Art became a form of magic to him. You, too, can work this magic.

SYMBOLIC SHAPES PROJECT

Cut out the basic shapes as listed below and make a symbolic design from them. You may overlap the shapes to form new shapes.

4 Rectangles ¾" x 3"
1 Square 3" x 3"
5 Squares 1" x 1"
2 Triangles cut from a square 2" x 2"
2 Circles with a ¾" radius
1 Circle with a 1¼" radius

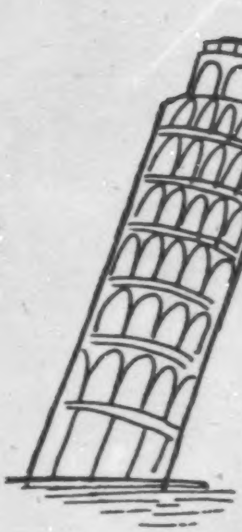
Choose a background color of 9 x 12 construction paper and two other colors that look appealing together.

On a piece of cardboard (to protect the surface of your desk), tape down a piece of construction paper. Use your ruler to make measurements and your T-square and triangle when drawing horizontal and vertical lines. You'll need a compass for the circles.

After the shapes are drawn, use a sharp razor blade or exacto knife and cut against a metal straight edge in the manner previously instructed. Circles can be cut by making a series of straight cuts, touching the perimeter until most of the excess paper has been trimmed away, Final touchup will produce a neatly cut circle.

Place cut-out shapes on background paper and try different arrangements until a satisfactory composition is achieved. Try to make a symbolic design with the shapes. Use rubber cement to glue into place. Clean up excess glue when dry with pickup.

BE ACCURATE
CUT CLEAN SHARP EDGES
GLUE NEATLY
CLEAN UP FINISHED WORK



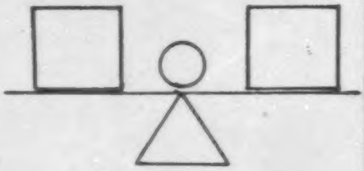
SHAPES IN BALANCE

When we look at the LEANING TOWER OF PISA, we get an uncomfortable feeling about it. Something is not right. When we study the formation of a leaf or flower, we get a sense of satisfaction. Nature balances her creations.

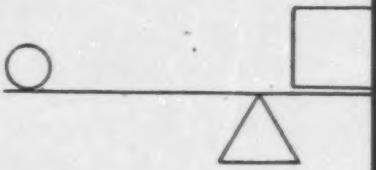
Balance is that quality that makes life more pleasant. Man's own body is a balanced unit and he prefers to have things surrounding him that are pleasing and harmonious.

An artist strives for balance in all of his creations. He may achieve it in one of two ways – FORMAL and INFORMAL.

FORMAL. In formal balance, both sides of the center point or axis are the same or equal. The design is an exact duplication on the right and on the left. It is said to be SYMMETRICAL. Designs with formal balance are stately, dignified, and serene.

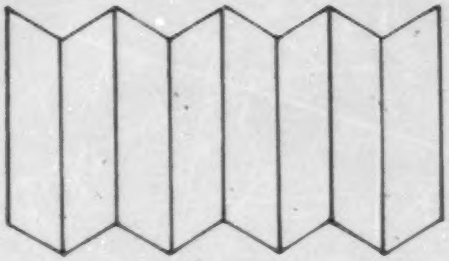


INFORMAL. The balancing on the opposite side of the axis or center point is of dissimilar or contrasting nature in balance that is formal. It is said to be ASYMMETRICAL. Designs with informal balance are less peaceful but more interesting.



PAPER CUTS AND TISSUE COLLAGE PROJECTS

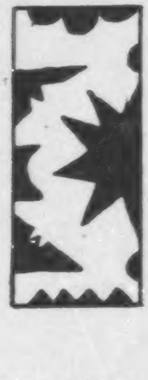
1. PAPER CUTS. To demonstrate symmetrical design, we will use a decorating technique that is very popular in many countries around the world, especially Poland.



Take a strip of flint paper or other paper that is strong but not too bulky, 4" x 10". Section off into 8 equal parts. (1¼" each) Accordian pleat the paper.

Shapes are cut away with scissors. The start of each cut is across the edge or fold of the paper. It is never necessary to pierce the paper with the point of the scissors. Complicated shapes are made by cutting the main shape first; then the details are snipped out along the edge of the shape.

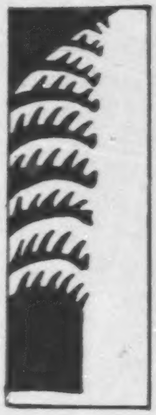
Mount the finished design on the illustration board with rubber cement. Clean up excess cement with pickup when dry.



GLUE NEATLY.

CLEAN UP FINISHED WORK.

Experiment first with tracing paper.



2. TISSUE PAPER COLLAGE. Many things in nature have a balanced structure. We will demonstrate this natural phenomenon through a collage.

Choose 2 colors of tissue paper that are related. (yellow/orange; green/blue). On an 8 x 10 illustration board or similar size scrap, make a mosaic at random by tearing the tissue into small pieces. Glue down using a stiff brush and Elmer's glue diluted 1:1 with water.

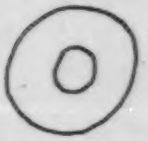
After the background is completely covered, cut out the shapes from nature. Using contrasting colors, fold paper in half, and cut out leaves, flower petals, trees or whatever you can think of. Glue as before. When using light colors, cut 3 or 4 layers at once so that the shape will show up on the background. Notice the interesting blend of colors as the layers are built up. Don't be afraid to overlap shapes. The finished design may be asymmetrical, but the individual shapes will be symmetrical.

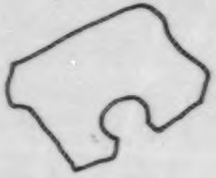
DANGER
BALANCING
ROCK

SHAPES AND SPACE

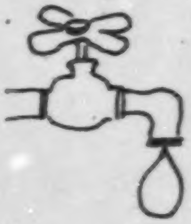
The simplest thing an artist can make with a flick of his brush or pen is a "spot". A spot is of little interest by itself, especially when it is surrounded by the space of the drawing paper. But take a closer look.

This spot has a SHAPE!

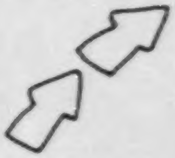




It may have a hole in it . . . or a bite taken away from the edge . . . It may be a round shape that does not move . . .

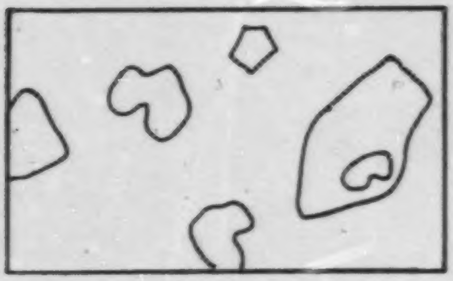


. . .but give it a point and see what happens!

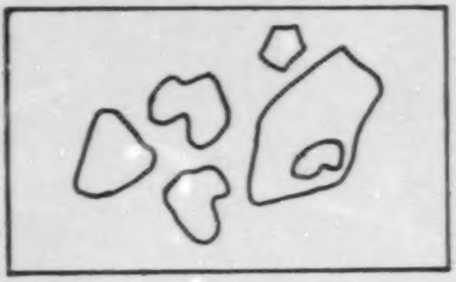


Several shapes can create illusions. It depends on the spacing in between.

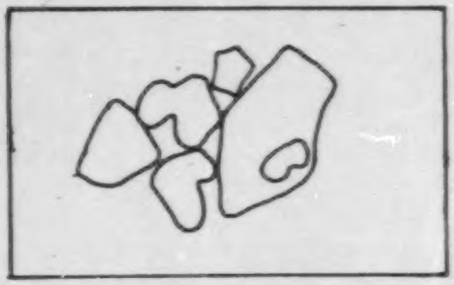
Far apart the background becomes important;



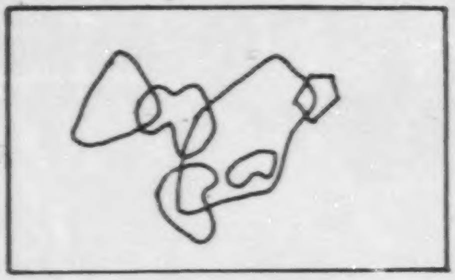
near together . . . a sense of unity,



Touching . . . a feeling of tension;

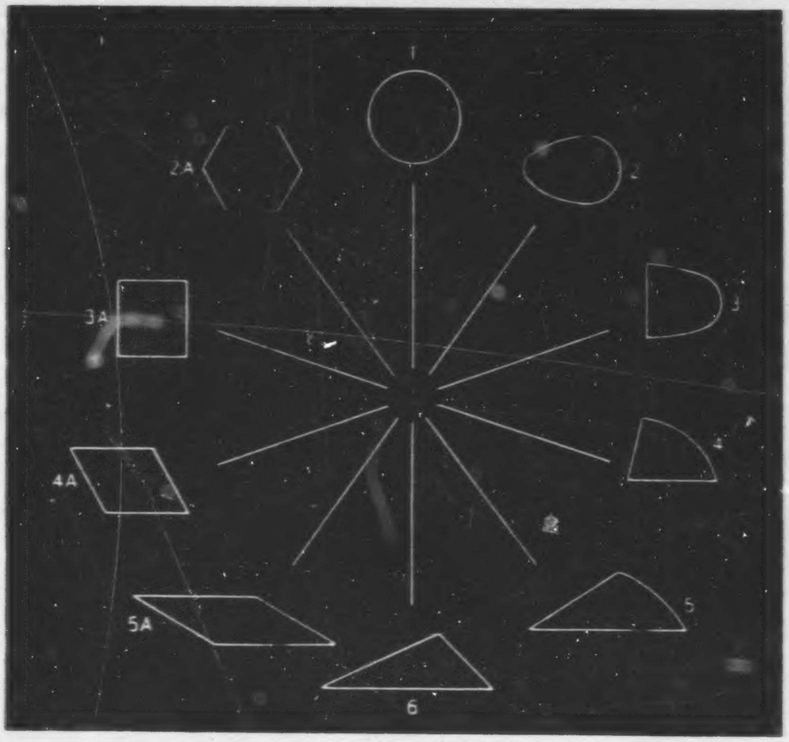


and overlapping . . . the illusion of depth.



SHAPE CIRCUIT PROJECT

Starting with #1 notice how the shapes are slightly altered each time, yet they seem to flow smoothly from one to the other until they return to the original shape. Adjacent shapes are similar or harmonious; shapes directly opposite are contrasting or opposing.



Make an enlarged copy of the shape circuit. Cut out the shapes from colored paper and glue them on a larger sheet with rubber cement. Use a sharp razor blade or exacto knife using the method previously instructed.

Can all the shapes be drawn with tools, or do some shapes have to be drawn freehand?

THE SIZE PROGRESSION PROJECT

Choose a figure on the shape circuit. Repeat this shape five times in a progression from small to large. Progression means a moving forward. Look at the shape circuit again. What shape on the circuit lies directly opposite the first shape that you chose? Use this shape in your design also, but only once.

Draw and cut out the shapes in the method previously described. Arrange them on a background with particular attention to the space around them. Glue them into place.

Is your design SYMBOLIC? ____Yes____ ____No____

Is your design symmetrical or asymmetrical?____________

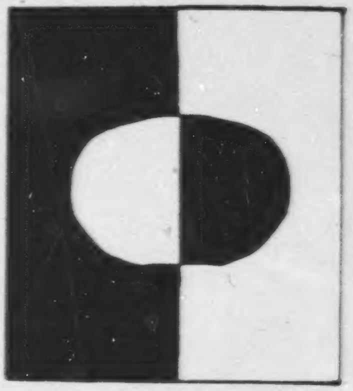
Does your design have formal balance or informal balance?________________

NEGATIVE – POSITIVE SHAPES PROJECT

The space around a shape is just as important as the shape itself. An awareness of this is important to the designer, especially in typography. This is called NEGATIVE SPACE.

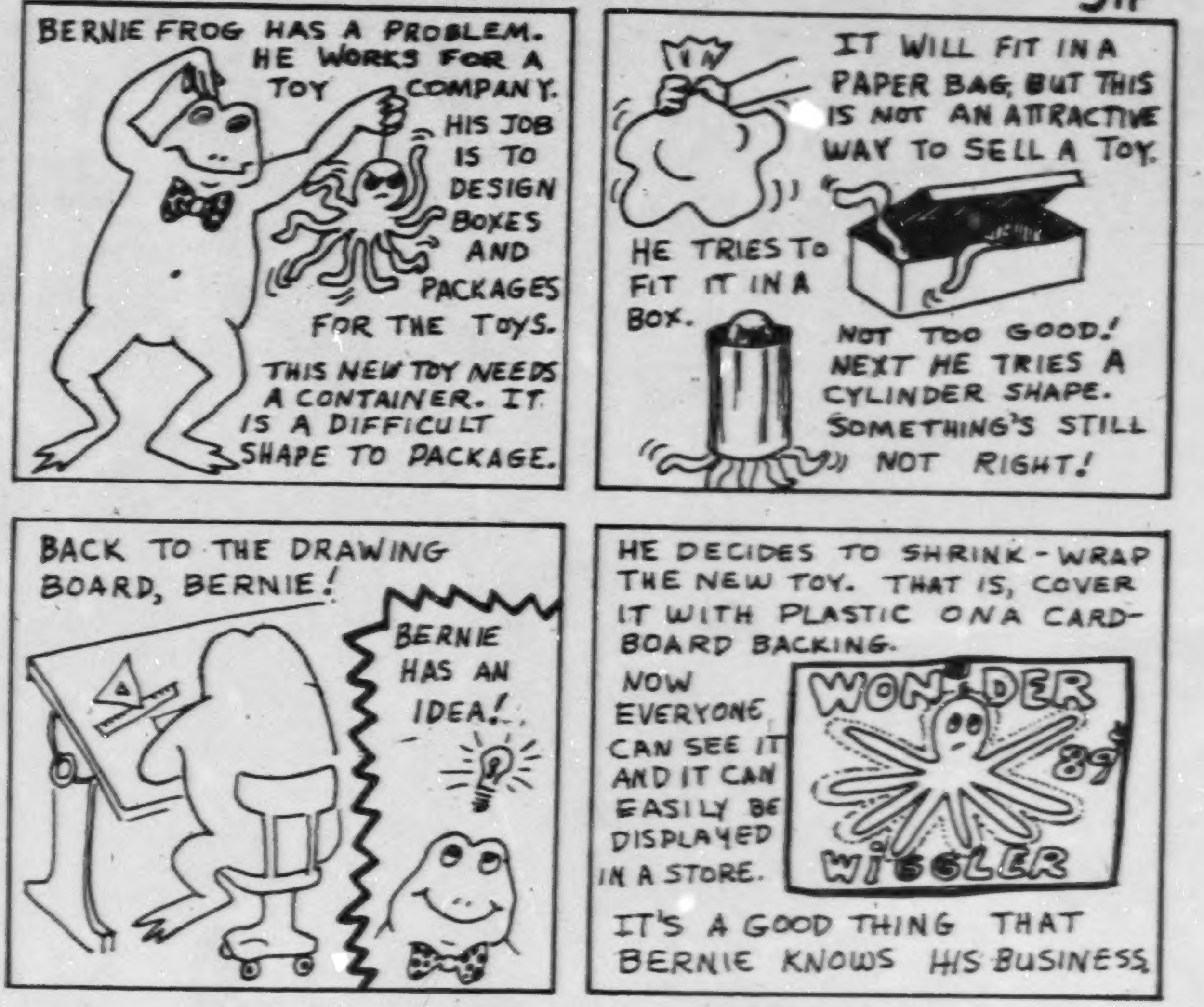
With a piece of black construction paper, 4½ x 12, carefully cut out ½ of an object, such as half of a face, half of a tree, or half of a letter. Save the cutout piece that has been removed. Glue down the two resulting shapes (negative-positive) on 9" x 12" white paper to form a mirror image. See diagram. Try it a couple of times making more and more complicated cutouts.

Is this a symmetrical or asymmetrical design? Why?



BERNIE, THE PACKAGE DESIGNER

JIF

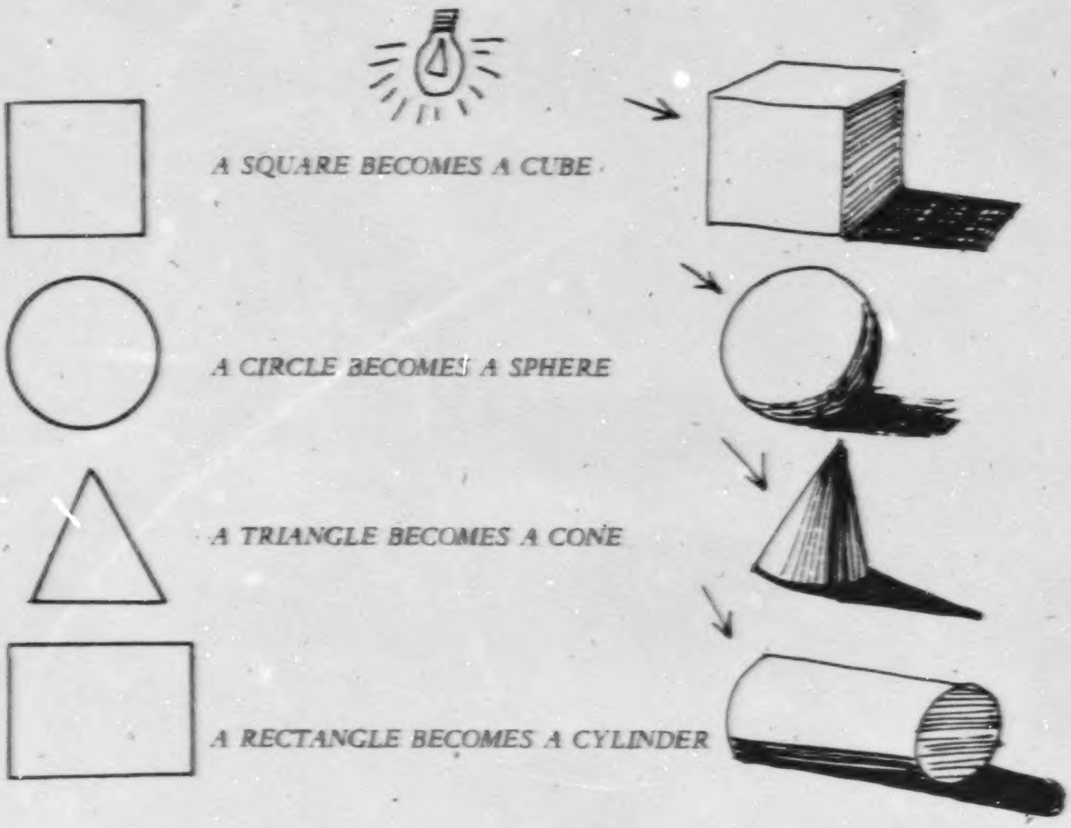

BERNIE FROG HAS A PROBLEM. HE WORKS FOR A TOY COMPANY. HIS JOB IS TO DESIGN BOXES AND PACKAGES FOR THE TOYS.
THIS NEW TOY NEEDS A CONTAINER. IT IS A DIFFICULT SHAPE TO PACKAGE.
IT WILL FIT IN A PAPER BAG, BUT THIS IS NOT AN ATTRACTIVE WAY TO SELL A TOY.
HE TRIES TO FIT IT IN A BOX.
NOT TOO GOOD! NEXT HE TRIES A CYLINDER SHAPE. SOMETHING'S STILL NOT RIGHT!
BACK TO THE DRAWING BOARD, BERNIE!
BERNIE HAS AN IDEA!
HE DECIDES TO SHRINK-WRAP THE NEW TOY. THAT IS, COVER IT WITH PLASTIC ON A CARDBOARD BACKING.
NOW EVERYONE CAN SEE IT AND IT CAN EASILY BE DISPLAYED IN A STORE.
WONDER WIGGLER
89¢
IT'S A GOOD THING THAT BERNIE KNOWS HIS BUSINESS.

REALISTIC SHAPES

An artist can change 2-dimensional shapes to 3-dimensional shapes through illusion very easily. An illusion means it will not really be 3-dimensional. It will only appear to be 3-D because the artist is working on a 2-dimensional surface which is the drawing paper. True 3-D shapes would fall into the category of sculpture.

The artist works his magic tricks or his illusions by adding two things to his drawing or painting.

1. A SOURCE OF LIGHT – either the sun or artifical light.
2. SHADOWS – which is the effect caused by the light.

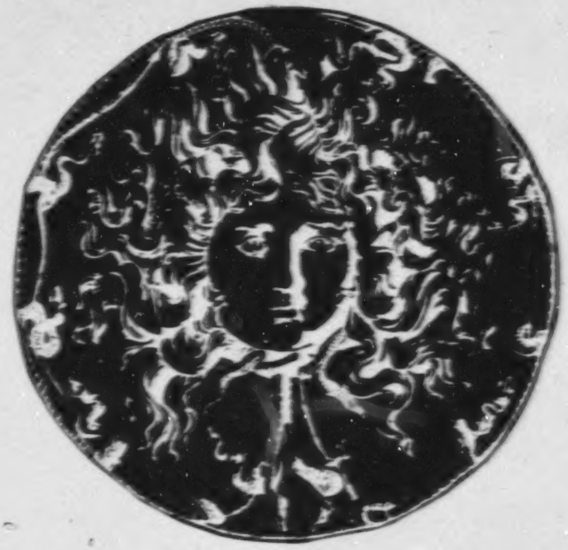

A SQUARE BECOMES A CUBE
A CIRCLE BECOMES A SPHERE
A TRIANGLE BECOMES A CONE
A RECTANGLE BECOMES A CYLINDER

Therefore, an abstracted, 2-dimensional shape becomes a realistic 3-dimensional shape when there is a direction of light and a shadow resulting from that light.

SUPER REALISM

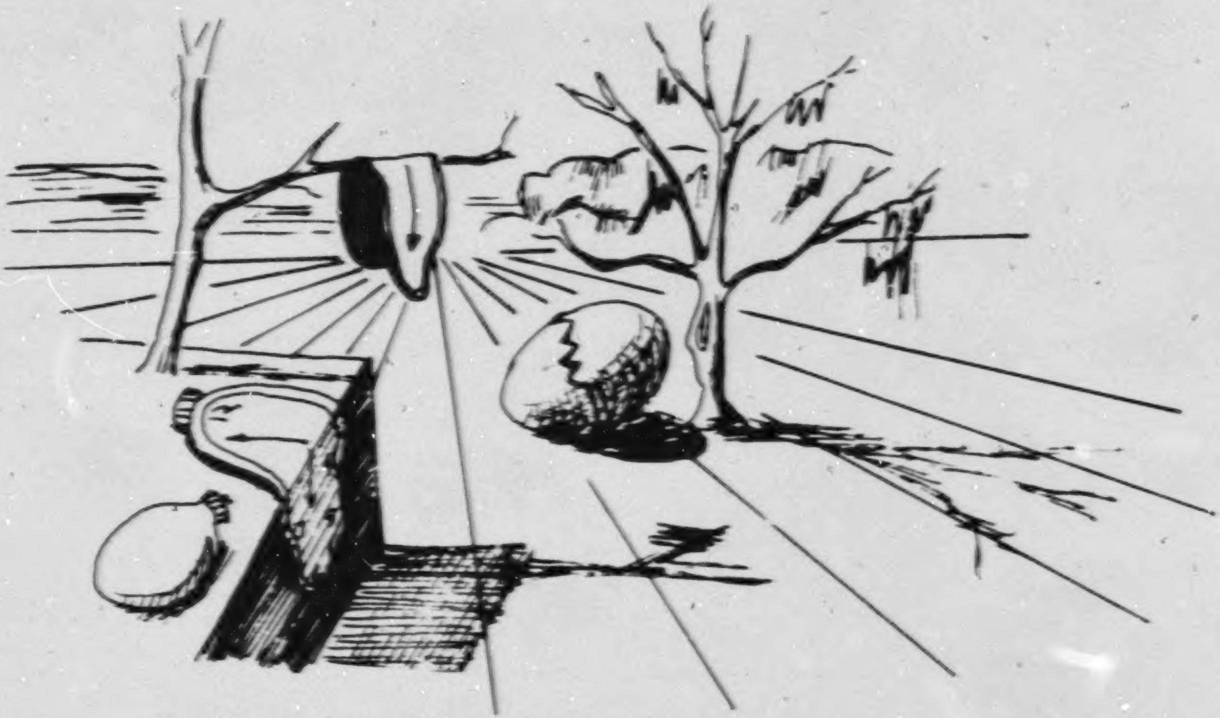
Have you ever read a mystery book or watched a science fiction show on T.V. in which SUPER REALISTIC art was used? SUPER REALISM uses images from the dream world and the subconscious pictured together with strange and symbolic shapes. It is known to Fine Artists as SURREALISM. A favorite gimmick of the artist is to mix familiar objects with new or illogical ones, such as a woman's head covered with snakes instead of hair. (She is MEDUSA, a familiar character from an ancient Greek legend) Famous artists like Rene Magritte and Salvador Dali were innovators of SURREALISTIC art. Dali's symbols, such as a limp watch, have even been reproduced in jewelry.

Today, unusual art can be found on record albums and book jackets, a big commercial art industry. A famous singing group of the 60's, the BEATLES, have inspired weird and fantastic art styles. Their full-length movie cartoon, *The Yellow Submarine*, is an example of their application of super realism to the "now generation".



SUPER REALISTIC LANDSCAPE PROJECT

In pencil, place at least 3 realistic shapes on a barren desert landscape. From a vanishing point in the center, draw perspective lines to increase the feeling of depth. Determine the direction of the light source. *Include shadows.* Now, add weird, dreamlike forms to the landscape. They can be recognizable but their relationship to each other should be unusual. This could be an illustration from a science fiction story . . . or a nightmare! LET YOUR IMAGINATION RUN WILD!!



Words to Remember

Layout artist
Copy
Symbolism
Negative space
Balance
Formal
Informal

Package designer
Realistic
Surrealistic
Symmetrical
Asymmetrical
Progression
3-Dimensional

Project Check List

Write in the date when you complete each project.

	Date
1. Symbolic shapes	____________
2. Paper cuts	____________
3. Tissue paper collage	____________
4. The shape circuit	____________
5. Size progression	____________
6. Negative-positive shapes	____________
7. Super realistic landscape	____________

CHECK YOUR MEMORY

1. 2-Dimensional shapes are abstractions of real things; they can also be called ________

2. A 2-dimensional circle becomes a sphere when you add ________ and ________

3. A commercial artist who works for an advertising department designing newspaper and magazine ads is called a ________ ________

4. Man prefers to have pleasant surroundings that are in ________

5. Designs that are stately and dignified are said to be ________

6. Asymmetrical designs are more interesting because they exhibit ________ balance.

7. In an advertisement, the illustrations and photos are called ART; and the written message is called ________

8. Shapes moving forward from small to large are called a ________

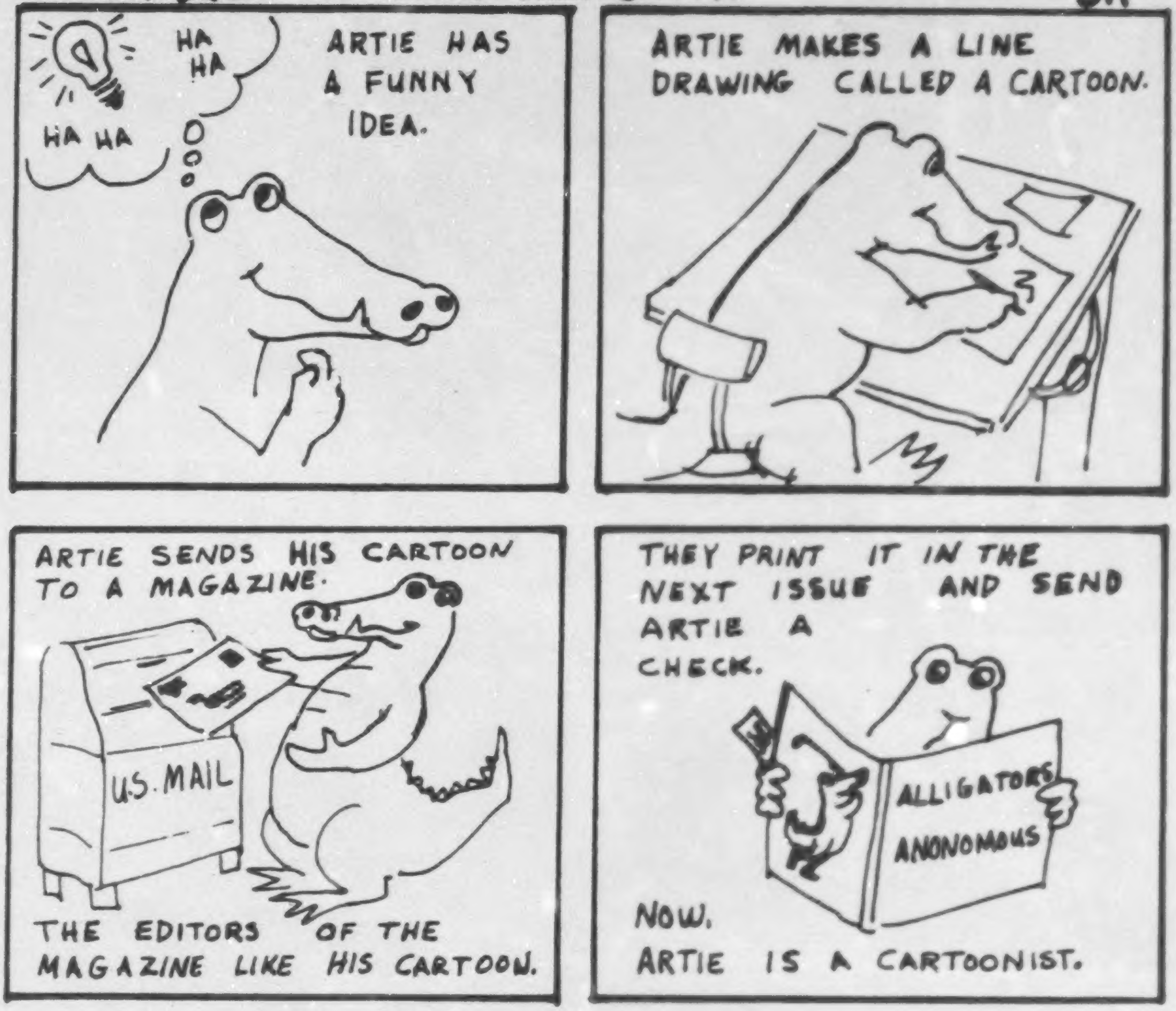
9. The space around a shape is as important as the shape itself and is called ________ space.

10. An artist who designs containers for a company's products is called a ________ ________

Exploring with Line

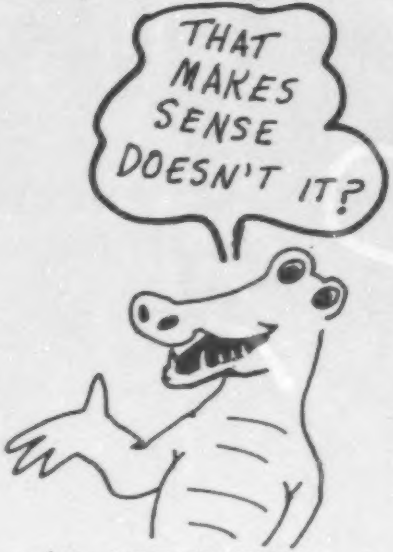
ADVENTURES OF ARTIE ALLIGATOR

JIF


HA HA
HA HA
ARTIE HAS A FUNNY IDEA.
ARTIE MAKES A LINE DRAWING CALLED A CARTOON.
ARTIE SENDS HIS CARTOON TO A MAGAZINE.
U.S. MAIL
THE EDITORS OF THE MAGAZINE LIKE HIS CARTOON.
THEY PRINT IT IN THE NEXT ISSUE AND SEND ARTIE A CHECK.
ALLIGATORS ANONOMOUS
NOW. ARTIE IS A CARTOONIST.

EXPLORING WITH LINE

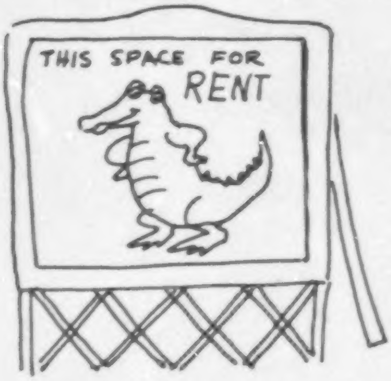
Most newspapers and magazines contain many pictures. Some are photographs, but some are drawings by Commercial Artists. Generally these drawings fall into one of two categories.


THAT MAKES SENSE DOESN'T IT?

1. ILLUSTRATIONS. A drawing that looks realistic. The artist who draws them is called an *Illustrator.*
2. CARTOONS. Drawings that are distorted to look funny, like a caricature. The artist who draws them is called a *Cartoonist.*

Any THOUGHT or IDEA can be communicated in a LINE DRAWING. It can be funny or serious, symbolic or dramatic.

A SPOT drawing is a one-panel drawing, either caricatured or illustrative, which expresses the feeling of the text. It is usually printed in one color.

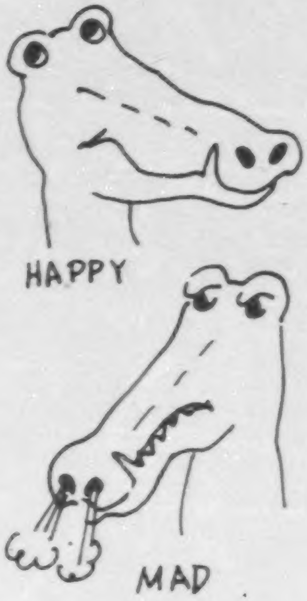


A spot can be used in an advertisement, to illustrate a story, or just to fill up an empty "spot".

The quickest way to get your idea on paper is to make a rough sketch in pencil or charcoal. This is the beginning of a LINE DRAWING.

1. Pick a well known cartoon character that you would like to draw. Make two pencil sketches of the same character showing different facial expressions. For example:
   Happy . . . Sad . . .
   Surprised . . . Sleepy.

   Finish with a felt-tip pen. Repeat this with two other cartoon characters making a total of six different faces.



2. Make up your own comic strip story or T.V. commercial. Try to make your characters original. This can be done easily by changing some part of a well-known character. For example, put hair on Charley Brown. Tell your story in four panels or frames. Finish in felt-tip pen.

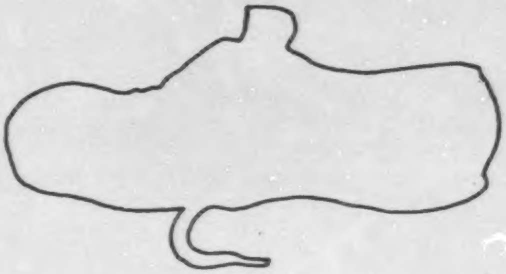
WHAT IS A LINE?

In MATH, we say the shortest distance between two points is a STRAIGHT LINE. But in ART, a line is a long narrow mark; an outline or contour.

OUTLINE and CONTOUR are words most people think of as interchangeable. As an artist, I like to think there is a slight difference between the two.

OUTLINE DRAWING

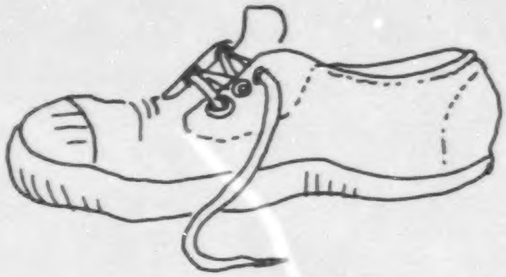
As you begin to sketch, you will try to get your idea across by drawing the edges of the object, whether it be a person, animal, or thing-a-ma-jig. Actual objects have no true outline or dark edge around the outside. But, we have to show them that way because it is the only way we can represent a 3-dimensional object on a 2-dimensional surface .... your drawing paper. It is the easiest and most natural way to draw.



An OUTLINE drawing could look like this

CONTOUR DRAWING

A more interesting drawing will include a large quantity of information about the subject. It will show wrinkles, folds, bulges, indented areas, plus much, much more. The same subject might look like this.

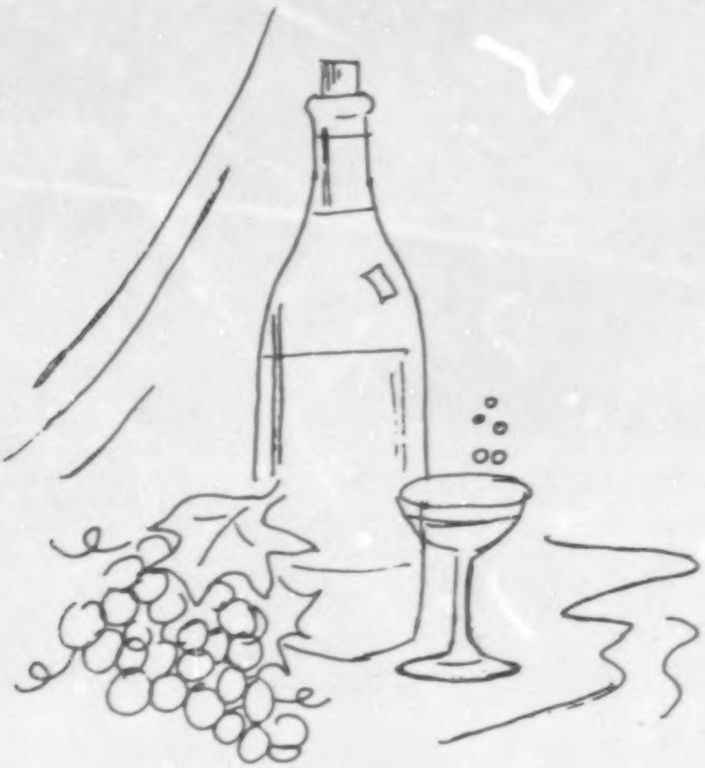


A CONTOUR drawing

STILL LIFE AND CONTOUR PROJECTS

1. STILL LIFE. Set up a still life, such as some flowers in a vase, a wine bottle and fruit, seashells, or a child's toy. Arrange the elements in a pleasing composition. Look at the still life from all angles to find the best side to draw. Make a quick outline sketch in pencil. Go back and correct the proportions adding more information and more contours. Make four different still life drawings. IT'S GOOD PRACTICE!!

2. CONTOURS. Study a still life carefully. Pick up your pencil, and start to draw without taking your eyes off of the still life. Glance at your paper only occasionally. Try to imagine and feel every in and out and every wrinkle and bulge as you draw. The resulting drawing will not have perfect proportions, but it will have lots of character and feeling.



HOW TO MAKE A LINE DRAWING

The simplest way to make a line drawing is to take a stick and draw in the sand or dirt. Primitive people probably did this but these drawings were not permanent. Cavemen drew on the walls of their homes with burnt sticks or soft stones. Sometimes, they dug into the walls with sharp bones or crude tools. These pictures told about important happenings in their everyday lives. Some cave drawings are still preserved today.

Artists, today, have many tools and drawing media with which to make lines. Here's a short list. Can you think of some others?

1. STRAIGHT PEN . . . . . INK
2. BRUSH . . . . TEMPERA PAINT
3. PENCIL . . . . CHARCOAL
4. ________ . . . . . __________
5. ________ . . . . . __________
6. ________ . . . . . __________

Artists are constantly looking for new types of media and different ways of using them. This helps to make the art field EXCITING and INNOVATIVE. When the tools and media are interchanged, they are called MIXED MEDIA.

EXPERIMENTING WITH TECHNIQUE PROJECTS

1. PEN and INK. Find a picture in a magazine, newspaper, or your picture file that you would like to draw. It should be about 8½ x 11. Lay it on the light table with a piece of drawing paper on top. Tape it down with masking tape. Trace the outline and contours of the picture lightly in pencil. Go over your drawing with a straight pen and ink. When dry, remove pencil lines with a kneaded eraser. Remember, use only lines for this and the other experiments. Use cross-hatching for shadows or detail.

2. BRUSH and INK. Now, take a new piece of drawing paper and try again. Use a sable brush and ink this time.

3. CONTE. Repeat using conte crayon.

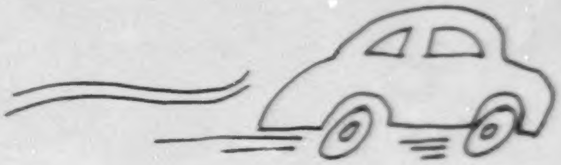
4. CHARCOAL. Use a charcoal pencil this time. Spray with a fixative when you are finished.

5. YOUR OWN. Try one last technique using a method all your own.

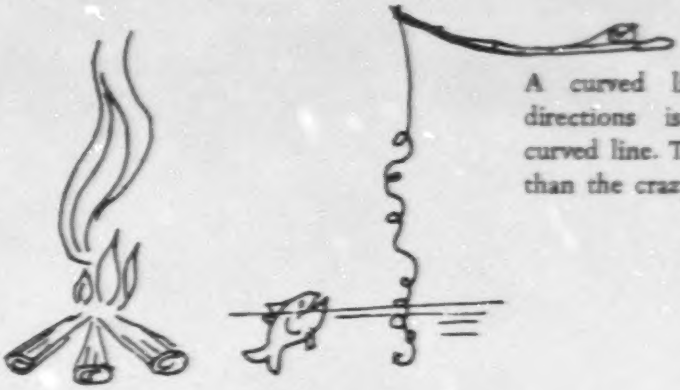
6. REPORT. Write a brief report on what you found out about the different techniques.

TYPES OF LINES

A line can be STRAIGHT . . . CURVED . . . ROUND . . . FAST . . . SLOW . . . RHYTHMIC . . . SHADED . . . TEXTURED . . . or BROKEN. A line can have FEELING. It can be EXCITING . . . BORING . . . LAZY . . . EAGER.



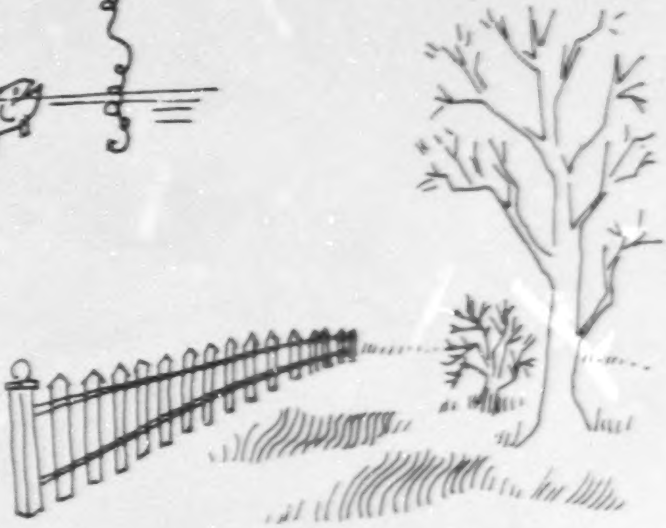
A straight or slightly curved line suggests speed.

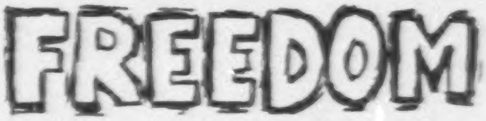


A curved line in two or more directions is called a compound curved line. The smokey line is faster than the crazy mixed-up fishing line.

In nature, it might be more correct to say *bent lines*, especially for growing stems like trees and bushes.

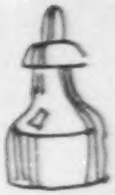
A lot of lines working together as one unit can be rhythmic, such as the wind blowing a field of grass or a picket fence.

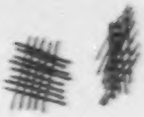


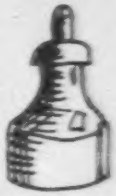


A textured line gives a feeling of movement and looseness. It is the most interesting and exciting line.

An artist can show shadows or darker areas by placing lines close together like this. A special technique called CROSS-HATCHING can also be used.







TEXTURED LINE AND CRAYON SCRATCHBOARD PROJECTS

1. BROKEN LINE. Choose a word containing at least 7 letters i.e., DESIGNER. Pick a typeface from the reference pages that is 48 pt. or larger. Using visualizer paper, trace the letters neatly with a 4H pencil. Now outline with a felt-tip pen using a broken line as in the sample word "FREEDOM".

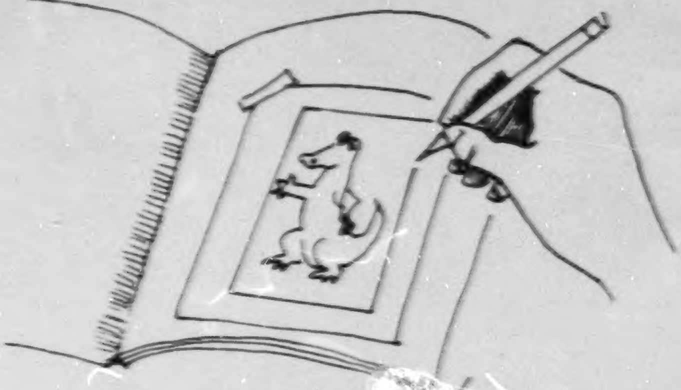
2. CRAYON SCRATCHBOARD. Take an 8 x 10 illustration board or smaller scrap. Color solid with crayons in any pattern using brilliant colors. Do not let any white show through.

   Using black india ink and a wide brush, cover the entire board with black. If you have trouble getting the ink to stick, add a drop of liquid detergent and it should flow on more smoothly. Let the first coat dry thoroughly, and add another coat . . brushing in the opposite direction. More coats may be added if necessary. All of the crayon must be covered. Don't let the ink puddle; it should dry thoroughly.

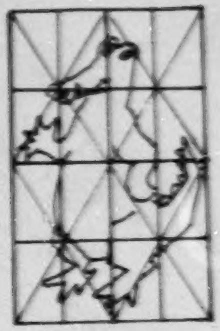
   While your board dries, sketch a design on tracing paper to fit your board; it should be something with a lot of detail. Rub the back with a light-colored pastel. Place the design on a DRY inked board, and retrace the important lines.

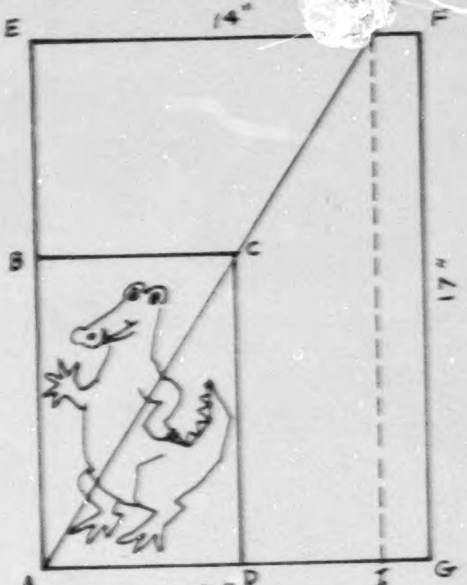
   Use a sharp pointed instrument to etch into the black ink so that the crayon shows through. Use a special tool, an Exacto knife, a compass point, a sharpened nail, on any sharp tool you may have on hand for the scratchboard. Use a light touch so that you don't scrape off the crayon. Carefully etch in the outline. Add details by etching lines closer together. Use cross-hatching for shading. Remember that broken, textured lines are the most interesting. Rub off excess pastel with a cloth or kneaded eraser. Spray the finished scratchboard etching with Crystal Clear Fixative.

STEPS 1 AND 2



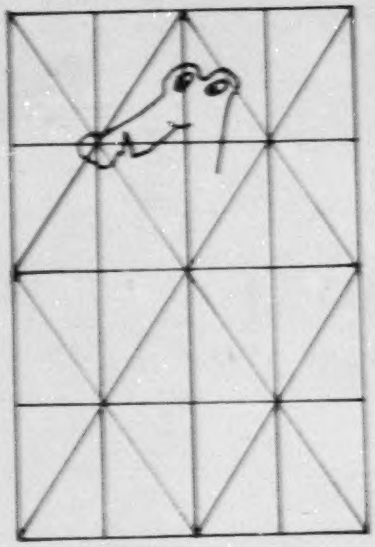
STEP 7

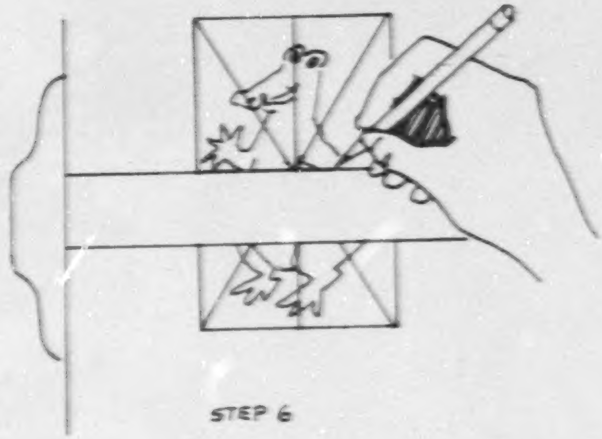



E
14"
F
B
C
17"
A
D
I
G

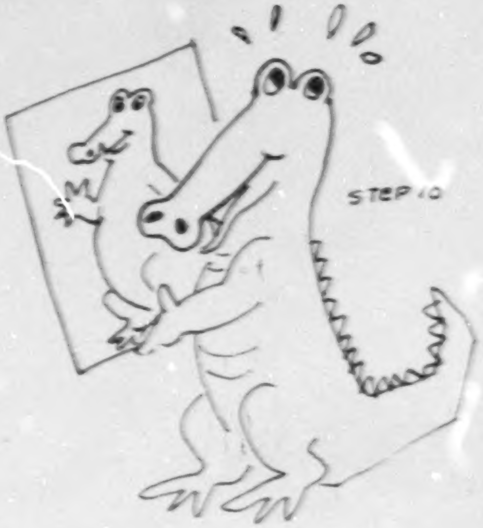
STEPS 3-4-5

STEP 8-9





STEP 6



STEP 10

ENLARGING A LINE DRAWING IN 10 EASY STEPS (SCALING)

1. Choose a picture from a magazine, newspaper or picture file that you would like to enlarge to 14 x 17.

2. Draw a rectangle on a piece of tracing paper around the part you want to enlarge. Trace the picture carefully in pencil.

3. Place a 14 x 17 piece of tracing paper over the small pictures and line up the bottom and left hand edges. This is called FLUSH LEFT.

4. Draw a diagonal line with a ruler or straight edge from corner A to corner C. Extend the line right on up until it falls off of the paper. The point where it falls off the top line will be corner H.

5. Drop a line from corner H at a right angle all the way down to the bottom line (ADG). We will call this point corner I. Now we have the correct outside proportions for your enlargement (AEHI).

6. Take your small tracing and line it up on your drawing board. Make two diagonals from corner to corner. The center of the "X" is the center of your paper. Using your T-square, draw a HORIZONTAL line through the center point. Then use your T-square and triangle together to draw a VERTICAL line through the center point. Now you have an "X" with a "+" through it.

7. Take each quarter of the paper and repeat. Make an "X" and then a "+". The entire page will be broken up into triangles of the same size.

8. Use the very same steps on your large tracing paper. Now you are ready to enlarge.

9. Look at each triangle carefully. What lines are within that triangle? Where on the sides are they touching? Decide whether it is the center, top, bottom, etc. With your pencil, draw exactly what you see in the same corresponding triangle on the large tracing paper. By doing each triangle, one at a time, the large tracing should come out in the same proportions as the small one.

   SURPRISE!! I'LL BET THAT YOU DIDN'T KNOW YOU WERE SUCH A GOOD ARTIST!!

10. The last step is the easiest. Place the large tracing under your good drawing paper on the light table. Trace only the important lines; leave out the guide lines. Add details by referring to the original picture. Your finished work will be neat, clean, and accurate. CONGRATULATIONS!

Words to Remember

Illustration
Cartoon
Contour
Rhythmic Lines
Shaded Lines
Spot Drawing
Media
Scaling

Illustrator
Cartoonist
Outline
Textured Lines
Bent Lines
Cross Hatching
Scratchboard
Flush Left

Project Check List

Write in the date as you complete each project

Date

1. CARTOONS – FACIAL EXPRESSIONS ____________
2. COMIC STRIP STORY ____________
3. STILL LIFE LINE DRAWINGS ____________
4. CONTOUR DRAWING WITHOUT LOOKING ____________
5. EXPERIMENTING WITH TECHNIQUE
    - PEN AND INK ____________
    - BRUSH AND INK ____________
    - CONTE CRAYON ____________
    - CHARCOAL PENCIL ____________
    - YOUR CHOICE ____________
    - SUMMARIZE RESULTS ____________
6. TEXTURED LINE ____________
7. CRAYON SCRATCHBOARD ____________
8. ENLARGING A DRAWING ____________

CHECK YOUR MEMORY

1. When making a line drawing, shading may be done by a method called__________

2. A person who draws cartoons is called a ____________

3. A line drawing which is more than an outline is called a____________ drawing.

4. A drawing used in an advertisement or magazine is called a ____________

5. A drawing that looks realistic is called an_________ in commercial art.

6. Pen and ink is one type of drawing____________

7. A feeling of movement and looseness is the characteristic of a ________ ________

8. Etching out lines with a sharp tool on an ink and crayon surface is called the ____________technique.

9. A commercial art term for enlarging is____________

10. To line up everything on the left side is called____________ ____________

HUE
CHROMA
VALUE

Color Dimensions

COLOR DIMENSIONS

Color is important to our world. It adds beauty to our clothes, our homes, and where we work. It attracts our attention to posters, movies, and books. It warns us of danger in signs and safety equipment. It gives us pleasure in the food we eat and the T.V. that we watch. No one would want to live in a "colorless" world.

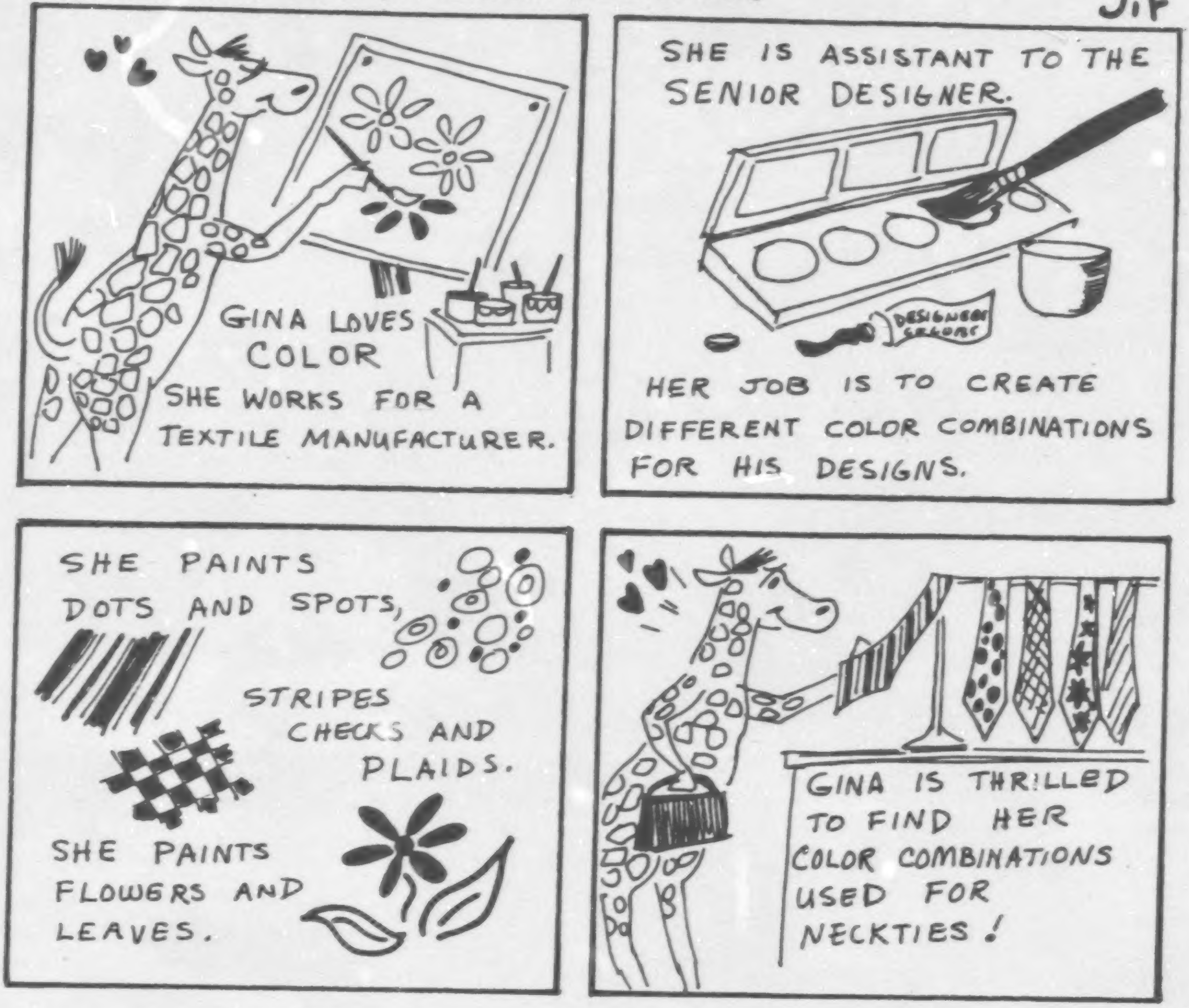
Scientists have studied the nature of color. They have discovered that there are two types of color. There is color in light and there is color in paint.

IN LIGHT, we get white if we mix all the colors together. Think of a beam of light or sunshine. The beam when bounced through a prism will reveal all the colors of the rainbow . . . a spectrum.

IN PAINT, we get a muddy black when we mix all the colors together. This is because we are working with pigments. In order to get white, we need an absence of pigment – just the opposite of light. A Commercial Artist works with pigments, both in paint and in printing inks. You must understand the properties of color and what happens when they are used or mixed different ways in order to get the desired results.

Just as in describing a shape, we can describe a color in dimensions. Color has 3-dimensions . . . VALUE, HUE, and CHROMA. You will work with these 3-dimensions on the following pages.

GINA GIRAFFE, FABRIC DESIGNER


GINA LOVES COLOR
SHE WORKS FOR A TEXTILE MANUFACTURER.
SHE IS ASSISTANT TO THE SENIOR DESIGNER.
DESIGNERS COLORS
HER JOB IS TO CREATE DIFFERENT COLOR COMBINATIONS FOR HIS DESIGNS.
SHE PAINTS DOTS AND SPOTS,
STRIPES CHECKS AND PLAIDS.
SHE PAINTS FLOWERS AND LEAVES.
GINA IS THRILLED TO FIND HER COLOR COMBINATIONS USED FOR NECKTIES!

VALUE

The degree of lightness or darkness of a color is called it s VALUE. You can change a color's value by the addition of white or black.

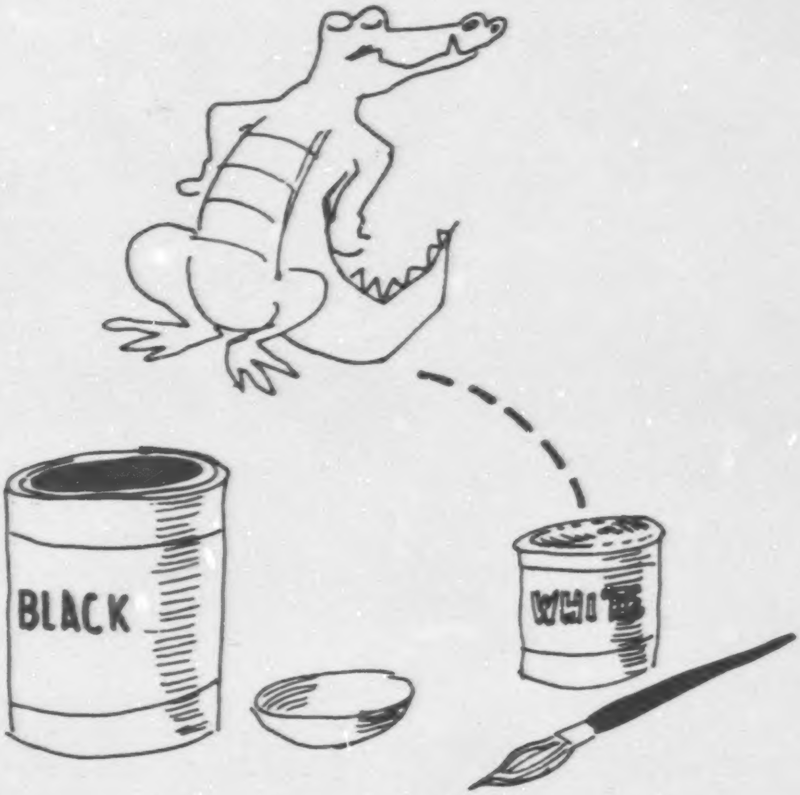
For instance, a Primary Red Hue changes its value when white is added. Its name even changes. It is called PINK. The amount of white you add will determine how light a pink it will be. Adding white to a color produces TINTS. Very light tints are called PALE tints.

That same Primary Red Hue will change its value when black is added. Now it is called MAROON. Adding black to a color produces SHADES. Very dark shades are called DEEP.

The simplest way to begin to understand value is by experimenting with BLACK and WHITE TEMPERA PAINT.

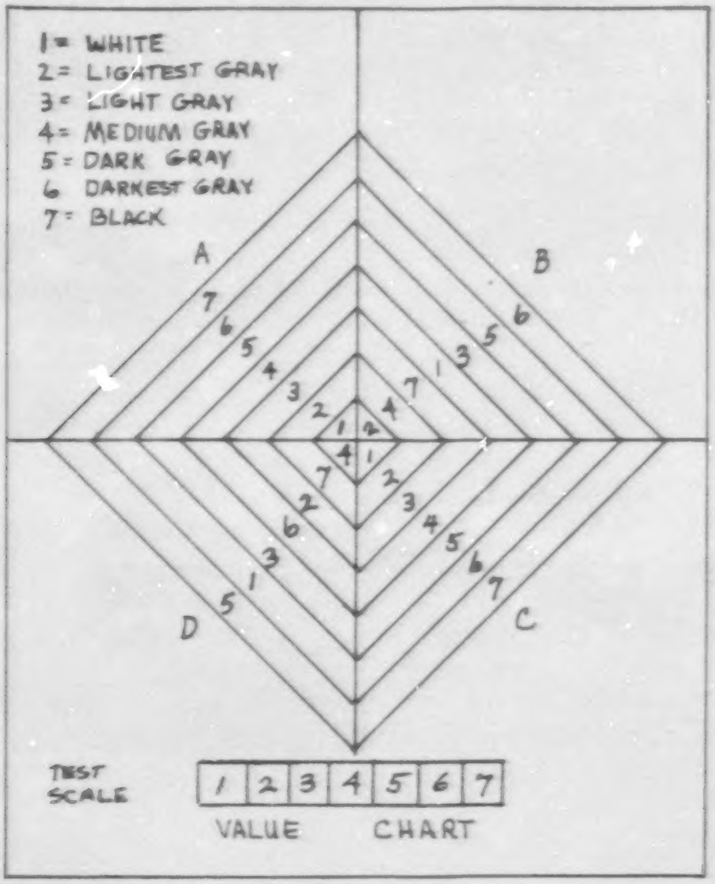
When you mix BLACK with WHITE, what do you get?

How many different grays can you mix?



VALUE CHART AND VALUE PAINTING PROJECTS

1. VALUE CHART. We are going to mix 5 distinctly different grays. You will need your T-square, 45° triangle, ruler, 14 x 17 Bristol paper, black and white tempera, mixing tray, water jar, and brushes.


1= WHITE
2= LIGHTEST GRAY
3= LIGHT GRAY
4= MEDIUM GRAY
5= DARK GRAY
6 DARKEST GRAY
7= BLACK
A
7
6
5
4
3
2
1
B
6
5
3
1
7
4
2
4
1
2
3
4
5
6
7
C
7
2
6
3
1
5
D
TEST SCALE
1 2 3 4 5 6 7
VALUE CHART

a. Line up your paper and find the center. Draw a horizontal and vertical line through the center point.

b. From the center point measure off 1" sections seven times (7") in each of the four directions.

c. Using a 45° triangle connect these points to form a diamond shape.

d. In section A, number from 1 to 7.

e. In section C, number from 7 to 1.

f. In the other 2 sections, B and D, mix up the numbers so that areas of the same number do not touch.

g. At the bottom of your paper draw a 1" x 7" rectangle and section off at every inch. Number from 1 to 7. This will be your test scale.

h. In your mixing tray place about a tablespoon of white in 5 cups. Always start to mix with the lightest color (in this case white) because black will quickly overpower it and you'll be mixing forever.

i. In the first white cup add a brush-tip of black . . . just enough to tint the white SLIGHTLY. In the adjacent 4 cups add a little more black to each. Mix each thoroughly. Test out your mixtures on the scale and let them dry. You will notice that tempera has a tendency to dry darker. Be sure to clean your brush before dipping into a different gray. You should have 5 different shades of gray with each shade a step darker than the next.. Make the necessary adjustments if you don't have different shades.

j. Paint each number area on the diamond with the same value number that you have just mixed. Be careful . . . it's easy to get mixed up. Be neat and stay within the lines.

k. . . . When finished let it dry. Then cut off excess paper on corners and display with others in class.

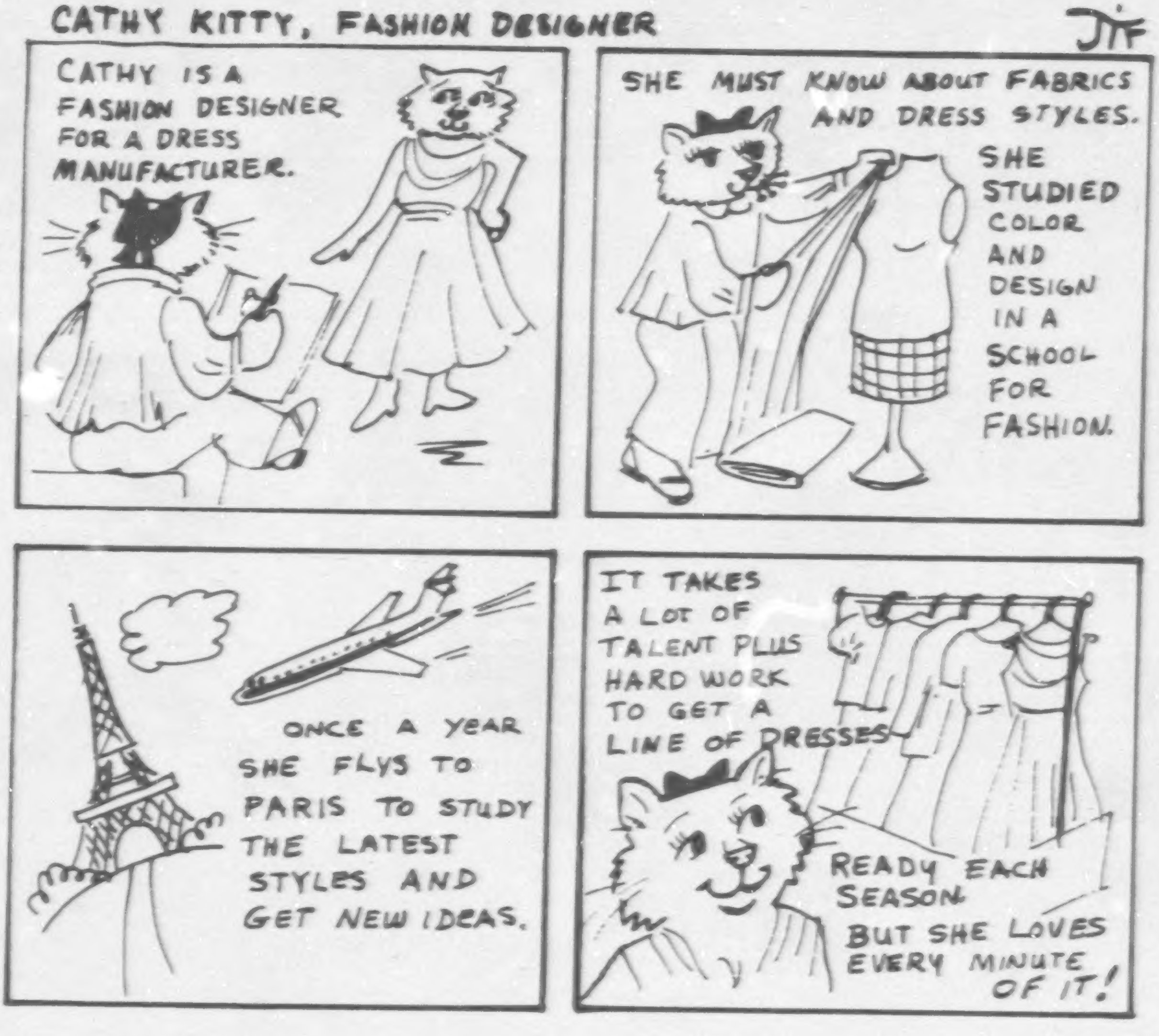
2. VALUE PAINTING. Find a Black and White PHOTO in a newspaper, magazine, or picture file that you would like to paint. (This can be the drawing previously enlarged in pencil). Enlarge to fit on a 15 x 20 illustration board. Draw it on tracing paper first, and then transfer it to the illustration board.

There are various methods for transferring the drawing: the simplest way is to rub the back of the tracing with light colored chalk or pastel. Rub in with your finger and shake off the excess pastel. Then, tape it in place on the board and retrace.

Study the photo. How many grays are in the photo, and where are they placed? Mix up a tray of grays as before.

Start by painting the background first. Paint in all the grays. Save Black until last and White as the final accent.

CATHY KITTY, FASHION DESIGNER


JiF
CATHY IS A FASHION DESIGNER FOR A DRESS MANUFACTURER.
SHE MUST KNOW ABOUT FABRICS AND DRESS STYLES.
SHE STUDIED COLOR AND DESIGN IN A SCHOOL FOR FASHION.
ONCE A YEAR SHE FLYS TO PARIS TO STUDY THE LATEST STYLES AND GET NEW IDEAS.
IT TAKES A LOT OF TALENT PLUS HARD WORK TO GET A LINE OF DRESSES READY EACH SEASON.
BUT SHE LOVES EVERY MINUTE OF IT!

HUE

The quality or characteristic by which we distinguish one color from another is the HUE. To state it more simply, the hue is the NAME of the color.

The most important hues are called PRIMARY colors. They are RED, YELLOW, and BLUE. They are important because an artist can mix all other colors from them.

Red + Yellow = Orange
Yellow + Blue = Green
Blue + Red = Violet

These mixed hues are called SECONDARY colors.

COMPLEMENTARY COLORS. When these Primary and Secondary colors are placed in the proper order on a color wheel we begin to understand other interesting facts. The color directly opposite the Primary color on the color wheel is called its complement.

Red → Green
Yellow → Violet
Blue → Orange

In decorating or painting, complementary colors may produce glaring, harsh effects or optical illusions if used in equal proportions at full strength. However, a pleasing effect can be achieved if one is used as an accent, or if one is used full strength and the other in tints or shades. When complements are mixed together, one will gray down the other. Some Fine Artists believe that more pleasing and natural harmony can be achieved in a painting by mixing complements instead of using black out of a tube.

RED + ORANGE = RED-ORANGE
ORANGE + YELLOW = YELLOW-ORANGE
YELLOW + GREEN = YELLOW-GREEN
GREEN + BLUE = BLUE-GREEN
BLUE + VIOLET = BLUE-VIOLET
VIOLET + RED = RED-VIOLET

Each group of three colors can be called harmonious, related, or adjacent. An interesting design can be made using related colors.

COLOR WHEEL PROJECT

Using a 9 x 12 drawing or watercolor paper and a compass, draw a circle with a 7" diameter (3½" radius). Within this circle and using the same center point, draw a circle with a 2" radius. Divide the circle into 6 pie-shaped sections by using the 30–60 triangle.

In your mixing tray, place about a tablespoon of SPECTRUM RED tempera paint. Skip a cup and place the same amount of SPECTRUM YELLOW in the next cup. Skip another cup and do the same for SPECTRUM BLUE.

With a small brush, paint a section of the color wheel with each PRIMARY color: Section #1 – RED, Section #2 – YELLOW, and Section #3 – BLUE. Tempera paint should be the consistency of thick cream. Cover the area so that there is no white showing through and it is not streaky. Be sure to clean the brush thoroughly by washing it in water before dipping into a different color.

In the empty cups between the PRIMARY colors, mix the SECONDARY colors. Paint the areas of the color wheel neatly. The secondary colors should be in a smaller area because they are not as important as the primary colors: Section #4 – ORANGE, Section #5 – GREEN, and Section #6 – VIOLET. Just as white becomes overpowered by black, yellow will become overpowered by dark colors. When mixing, start with yellow first and gradually add other colors to it. Mix thoroughly. You will notice that the colors you mix are not as brilliant as the colors right out of the jar. This is because you may have impurities that contaminate the paint from your brush, tray, water jar, or the paint itself.

INTERMEDIATE COLORS. When the Primary colors are mixed with the Secondary Colors, the resulting colors are called INTERMEDIATES.

TINT AND SHADE CHART PROJECT

On a 9 x 12 drawing or a watercolor paper, draw horizontal lines 1½" apart with your T-square. Using your triangle make a margin 1½" in from the right and left hand sides of your paper. Divide the center 6" into 2" boxes, vertically. You will have 3 vertical columns of 6 boxes each ... a total of 18 boxes. Over the first column print ... TINT. Over the center column print ... HUE. Over the third column print ... SHADE. Paint each of the 6 center boxes with a spectrum HUE, in the following order: RED, ORANGE, YELLOW, GREEN, BLUE, VIOLET. In the box on the left of RED paint a red tint, or RED mixed with WHITE. In the box on the right of RED paint a SHADE of RED, or RED mixed with BLACK. Repeat this procedure with each HUE all the way down your paper.

WHAT COLOR DO YOU GET WHEN YOU MIX BLACK WITH YELLOW? WITH ORANGE?

CHROMA

The strength, intensity or purity of a color is called CHROMA. It is also known as SATURATION.

When thinking of a color, we may describe it by name (HUE), whether it is light or dark (VALUE) and also whether it is weak or strong (CHROMA).

Chroma may be understood more easily by this illustration. Suppose you have 2 tee shirts that you want to dye purple. One is white and one is gray. You make a hot dye bath according to directions. You put both tee shirts in the dye for 10 minutes and take them out. HOW WILL THEY LOOK? The gray will be a darker purple than the white one. But, they both have the same saturation of color.

You soak the shirts for another 10 minutes, and take them out of the dye. They both are saturated with the same degree of color. The chroma is a step more intense. You decide that the gray shirt is purple enough, but you decide that the white shirt should be soaked for another 10 minutes. The white tee shirt is now more saturated, or has a more intense chroma, than the gray one.

MIXING SQUARES PROJECT

On a 9 x 12 drawing or watercolor paper, use your T-square and triangle to make left and right margins of ¾" and top and bottom margins of 2¼". From margin to margin divide into 1½" squares both horizontally and vertically. Draw lines for 25 squares, 1½" each.

In the upper left-hand corner, paint the square white; in the upper right-hand corner, paint the square red; in the lower left-hand corner, paint the square green (complement of red); and in the lower right-hand corner, paint the square black. Paint the squares between white and red a gradation of values. Do the same between white and green, black and green, and black and red. On the diagonal between white and black, paint steps of value.(gray) Leave the middle square empty.

On the diagonal between the complements of green and red, paint steps of chroma. The middle square should be a mixture of all four: red, green, black, and white. Any two complements can be used in place of red and green.

TEMPERA PAINTING PROJECT

Choose a colored picture from a magazine, book, record album cover, or picture file that you would like to paint. Enlarge to 15 x 20 size on a tracing paper using the method previously described. Transfer to the illustration board.

A painting should be started by painting the background first. Save your tracing so that you can retrace your guide lines if you cover them while painting. Follow the picture as to shades, tints, colors, etc. Practice mixing techniques that you have learned while preparing the various charts. Clean your brush frequently, or work with several brushes. Keep changing the water in the water jar. Colors may be painted on top of others when they are dry. A light spray of workable fixative keeps the paint from mixing. White and black are reserved for last finishing touches. Spray finished dry painting with crystal-clear fixative. If painting curls, paint back with watered-down Elmer's glue and place a heavy weight on it until dry. Frame with an appropriate mat when finished.

Words to Remember

spectrum
pigments
value
hue
chroma
saturation
grayed

complement
shade
tint
pale
deep
intermediate
related

Project Check List

Write in the date when you complete each project.

Date

1. Value chart ____________
2. Value painting ____________
3. Color wheel ____________
4. Tint and shade chart ____________
5. Mixing squares ____________
6. Tempera painting ____________

CHECK YOUR MEMORY

1. In paint, the absence of color is ______________

2. The primary colors are __________ __________ __________

3. Name the secondary colors and show what two colors form them:

Red + Yellow = ___________

__________ + ___________ = ___________

__________ + ___________ = ___________

4. A color opposite another on the color wheel is called its ___________

5. When a color is mixed with a little of the color that lies directly opposite it on the color wheel, the color becomes ___________

6. The degree of lightness or darkness of a color is called ___________

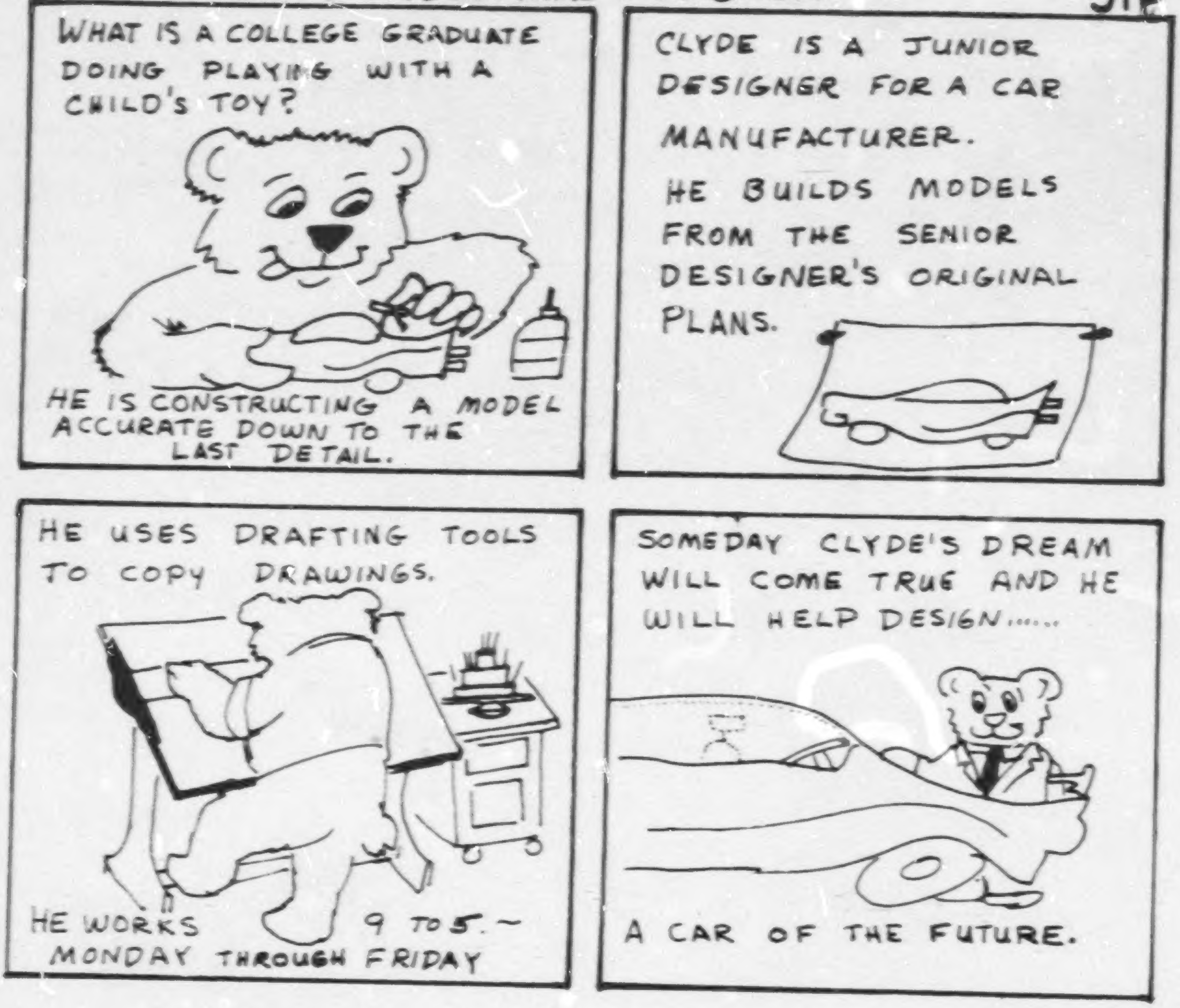
7. If you add white to the spectrum hue red, you would get ___________

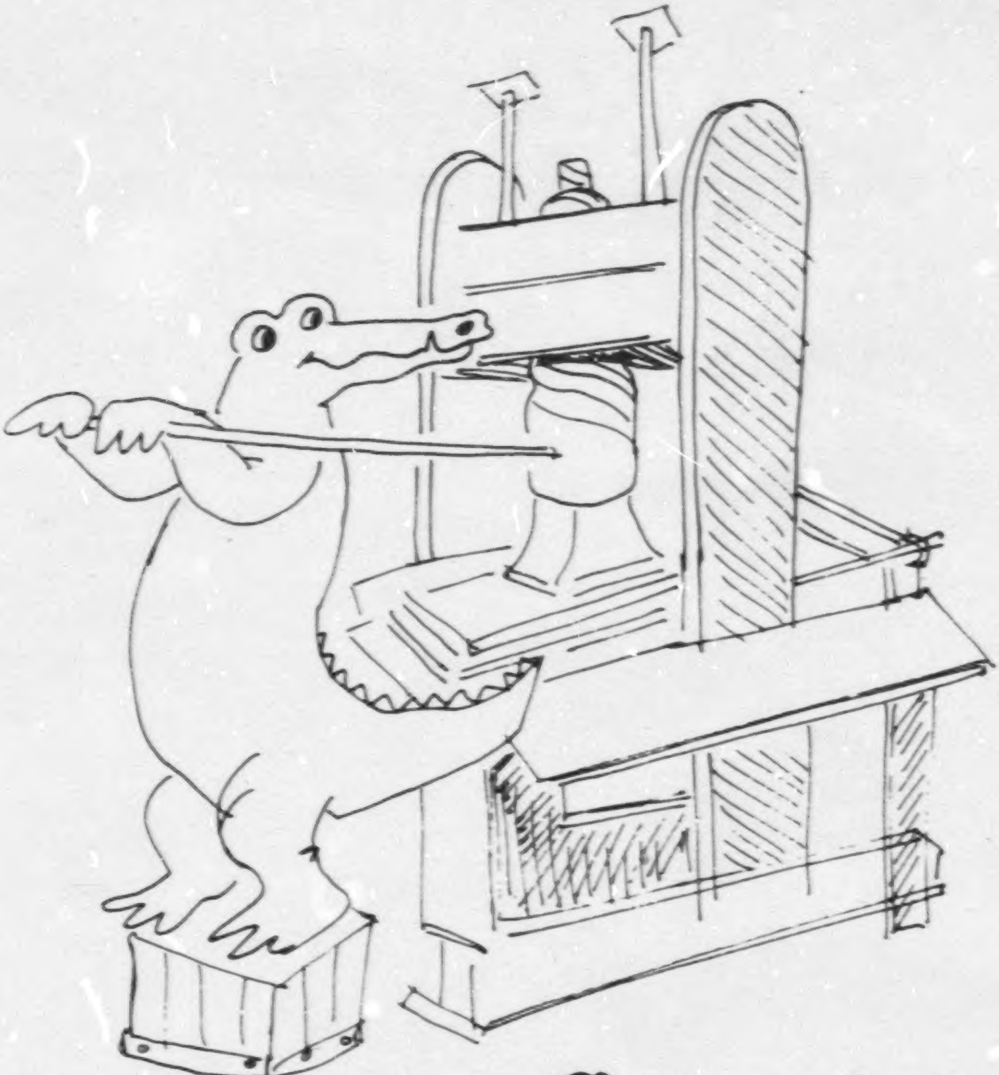
8. The degree of strength or weakness of a color is called ___________

9. When primary colors are mixed with secondary colors, the color produced is called ___________

10. Green/ blue-green/ blue are __________ colors on the color wheel.

CLYDE BAIR, INDUSTRIAL DESIGNER


WHAT IS A COLLEGE GRADUATE DOING PLAYING WITH A CHILD'S TOY?
HE IS CONSTRUCTING A MODEL ACCURATE DOWN TO THE LAST DETAIL.
CLYDE IS A JUNIOR DESIGNER FOR A CAR MANUFACTURER.
HE BUILDS MODELS FROM THE SENIOR DESIGNER'S ORIGINAL PLANS.
HE USES DRAFTING TOOLS TO COPY DRAWINGS.
HE WORKS 9 TO 5. ~ MONDAY THROUGH FRIDAY
SOMEDAY CLYDE'S DREAM WILL COME TRUE AND HE WILL HELP DESIGN......
A CAR OF THE FUTURE.



Graphic Processes

GRAPHIC PROCESSES

Printing is the graphic process of transferring an image from one surface to another. A Commercial Artist's job is to prepare the art in such a way that it can be printed accurately.

There are four important printing processes that you, as a Commercial Artist, need to know about.

Relief
Intaglio
Planographic
Stencil

RELIEF PRINTING

This method, also known as DIRECT printing, began several thousand years ago with the Chinese. They produced prints from carved wooden blocks.

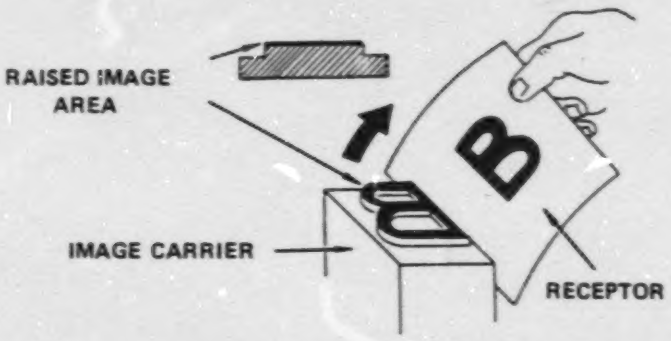
About 1450, Johann Gutenberg of Germany invented and produced the first movable metal type. His invention marked the beginning of a revolution in communications. Information could be printed more quickly and circulated faster than ever before. The availability of the printed word made it easier for the common man to learn to read and become educated.

LETTERPRESS is the more common name for relief printing. It is still used today to print newspapers, books, magazines, etc. Although this method is becoming outdated because of the speed of new printing techniques, it will probably never die out completely.

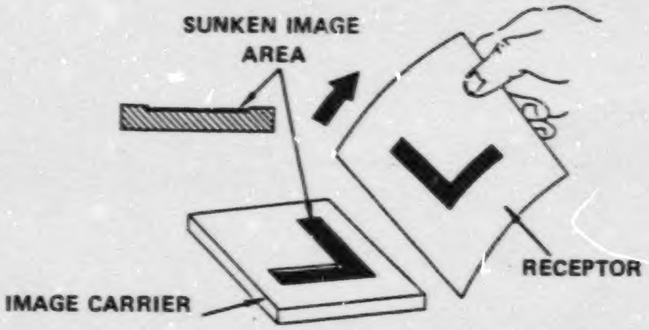
INTAGLIO

This process, also a DIRECT printing method, was first used in Austria in 1879. In this process, the image area is below the surface. The ink flows into the sunken areas. The image is transferred when the paper is squeezed against the plate or engraving. As in other direct printing processes, the plate must be produced in reverse or mirror-image.

Another term for intaglio is GRAVURE. Common products are paper money, calendars, product packaging, etc. Because it is an expensive method of printing, only those items that require a high quality are produced with this method.


RAISED IMAGE AREA
IMAGE CARRIER
RECEPTOR

The principle of the relief image-transfer method


SUNKEN IMAGE AREA
RECEPTOR
IMAGE CARRIER

The principle of the intaglio image-transfer method

CARDBOARD PRINTS PROJECT

Trace your first name from a Bold Face Type, 72 pt. or larger. Transfer to a light piece of cardboard. Carefully cut out the letters with a razor blade. Glue the letters on a small block of wood about 4" x 6". Be sure to glue them down in reverse because this is DIRECT printing. Using an ink brayer, apply the printing ink. Cut paper to size and lay each sheet on top of the block pressing lightly with your finger tips. Make about 10 prints. Try different types and colors of paper such as tissue paper, construction paper, rice paper, etc.

LINOLEUM BLOCK PRINTS PROJECT

Select or develop a simple illustration. Darken the areas that will be reproduced. Unless you wish it to be printed in reverse, you will have to flip the paper over and redo it on the back. A light table is helpful.

Place a sheet of carbon paper on the linoleum block under the drawing. Trace your illustration carefully.

Place the linoleum block on a bench hook or firm table top. Select the smallest V-shaped LINER from a set of cutting tools. Cut around the design making a clean edge that is not too deep.

Next, use a V-shaped GOUGE to cut the lines deeper. Be sure not to cut on the image side of the line.

Now, remove all the non-image areas with a U-shaped GOUGE. The farther from the image it is, the deeper the cut must be.

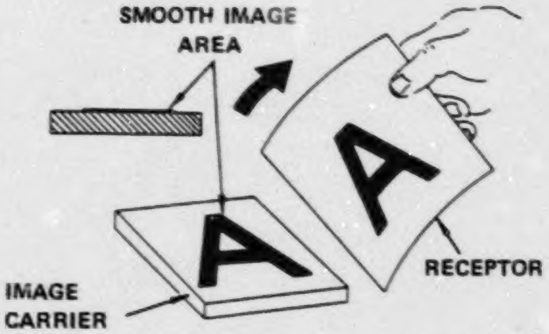
Prints may be made as before with the CARDBOARD BLOCK. You may want to try stamping. Be sure the surface is flat and a cushion of newspapers is laid under the paper to be printed. The best way to print is with a standard proof press. Bring the block up to type-high (0.918 inch) by using a chipboard or other paper as backing. Place the block in a galley, ink the image, and pull a proof.

PLANOGRAPHIC PRINTING

Planographic means printing from a smooth surface. This method of printing began in 1796. Alois Senefelder of Germany used a flat limestone and drew upon it in grease pencil. Then, he wet the stone, inked the image, and pressed paper to it. The ink clung to the marks from the grease pencil and not the wet areas. He was practicing the principle that oil and water will not mix.

LITHOGRAPHY is a more commonly used term for this method, and the term, OFFSET, is used even more frequently in the printing industry. It is an INDIRECT method. The lithographic-offset press was invented near the beginning of the 20th century. It involves aluminum plates that are sensitized to chemicals and light. The art is prepared by a Commercial Artist, is photographed, stripped, plated, and printed more quickly than ever before. The same oil and water principle still applies. Most letterpress shops are switching to offset for speed and efficiency. The more a Commercial Artist knows about this process, the faster he can advance in his field.

GRAPHIC ARTS PRINTING PROCESSES 11



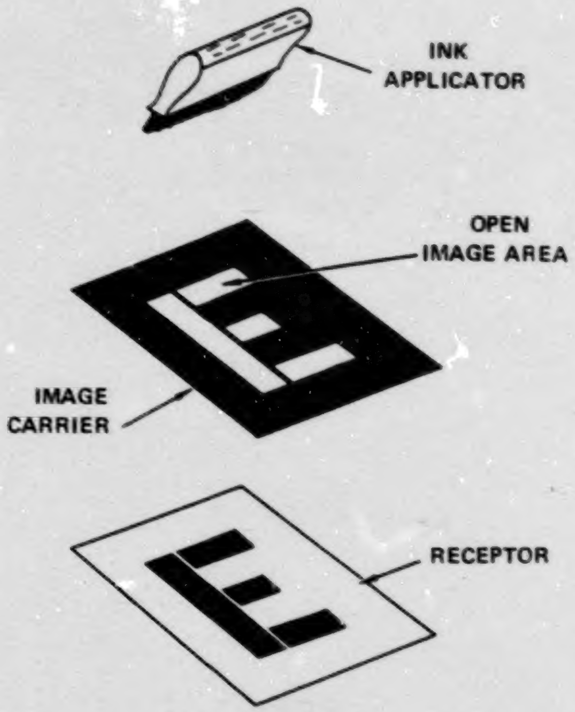
The principle of the planographic image-transfer method

STENCIL PRINTING

The craft of stencil or screen printing came into use in the West only at the beginning of the 20th century. It is the grandchild of an ancient artistic process, SILK SCREENING, originating in China and Japan. This method involves forcing ink through an open or perforated area on the screen. The material originally used was silk stretched on a frame. Today, other fabrics such as nylon, polyester, and stainless steel are used. The advantage of this process is that nearly any surface, material, or shape can be printed upon. Common products include posters, bumper stickers, felt sports pennants, plastic and glass, round and odd shape containers, textiles, and tee shirts.

SCREEN PRINTING PROJECT

SCREEN PRINTED TEE SHIRTS. You can print a design on a tee shirt or sweat shirt by following the steps outlined. Pick a simple one-color design to start.


INK
APPLICATOR
OPEN
IMAGE AREA
IMAGE
CARRIER
RECEPTOR

The principle of the stencil image-transfer method

Preparation of Hand-Cut Film Stencil

1. PREPARATION. Thumbtack original drawing to board or table. In pencil or ink, draw a cross in each of the 4 corners of the original drawing to facilitate replacing the film in exact registration.

2. The cut film stencil is a very thin, transparent, lacquer-like film attached to a plastic backing. A piece of this film, about an inch larger than the over-all design, must be fastened *film side up* onto the design with several pieces of masking tape.

3. CUTTING FILM. Looking through the film and its backing, you can easily see your original drawing. Decide which color is to be run first, and cut stencil corresponding to that color. The idea is to cut through the film only without going through the backing. Using a special film-cutting knife, carefully cut and strip out all of the film from those portions of the stencil which you want to be printed.

4. After cutting away the chosen areas, the stencil is ready to be adhered to the underside of the screen. With stencil still taped to the design, place both stencil and design under the screen exactly where the stencil is to be adhered. Set register guides. Bring down screen onto stencil making sure that the silk is in close contact with film.

5. ADHERING. Using a cloth saturated with adhering liquid (preferably cotton such as an undershirt), wet a six-inch square section of the cut film through the silk screen. Do this quickly and without any pressure with the cloth. Then rub the wet section lightly and briskly with a large dry cloth for about 10 to 15 seconds. Now press the silk very firmly onto the film. Repeat this wet-and-dry procedure on an adjacent area until the entire film area is wet and pressed into the mesh of the silk. Always start on one side and continue in the same direction to avoid wrinkles.

6. REMOVING BACKING. The film should now be well adhered to the screen. Wait about 20 minutes to half-hour before stripping off backing. When thoroughly dry start at one of the four corners and slowly peel backing paper off. To prevent tearing of film, peel backing off so that you can see film at all times.

7. Spread glue mixture or lacquer filler around the outside borders of the screen where the film does not reach the wood. The stencil is now ready to print.

8. CLEANING SCREEN. To remove a cut film stencil from the screen, soak the film with lacquer thinner, rub with a dry cloth, and press against newspapers. Wash with hot water, Ajax, and scrub with brushes to remove all traces of size, grease, and fatty residues from the paint, kerosene or varnish. If the screen is not properly cleaned, you will have problems the next time you try to adhere a film to it.

Printing Procedure for Silk Screen

1. First, check the size of the design to be printed to determine the size of the paper and the minimum size of the screen and bed.
2. Fasten the screen and bed together and attach the guides to the correct places. To determine the position of the guides, center the working drawing under the screen and attach the guides to the bed at the very edge of the paper.
3. Three types of guides can be used: (a) A thin straight-edged piece of cardboard, glued or taped down; (b) an ordinary flat-headed thumbtack attached so that the paper slides under the head; and (c) a folded paper tab pasted down to allow the paper to slide in and out.
4. Use three guides when printing. The exact location depends on where they are needed to center the print under the screen. It depends on how much margin is allowed on the paper around the print.
5. The two imortant factors about guides are that they must be very thin and that they must not shift around or work loose while printing.
6. Prepare stencil and adhere it to screen.
7. Clean the top and underside of the stencil with a drying cloth dampened with gasoline. The stencil is now ready to print.
8. Position screen over the paper to be printed. Be sure the screen comes in contact with paper evenly. If not, fasten a cushion of newspaper on the bed. Pour a generous quantity of paint on one end of the screen.
9. With the squeegee, PUSH the paint all the way across the screen. Caution: Do not pull, swing, or sweep the squeegee; it must always be pushed with the paint in front. The push should be slow and steady with an even, light pressure all the way. Hold the squeegee at about a 65-degree angle to the screen.
10. Rest the squeegee against the far side of the screen. Raise the screen, remove the paper, hang it up to dry, and insert the next sheet. Lower the screen again, and push the paint across in the opposite direction. Rest the squeegee there and remove second print, then hang to dry. Continue this procedure until all papers are printed.

11. During the printing run, do not allow the screen to be out of use for more than 5 or 10 minutes at a time, lest the paint dry and clog the pores of the silk. If clogging should occur, remove the excess paint from the screen; rub top and underside of the screen lightly with kerosene or turpentine; then dry the screen with newspaper.

12. At the end of each run, clean screen as above. To remove grease in kerosene, rinse the screen once with gasoline or turpentine after you have wiped it with newspaper. If you are working with a glue stencil, you may use lacquer thinner for the rinsing operation. Apply solvents liberally to both sides of the silk. Properly cared for screens can be used indefinitely.

Words to Remember

relief
intaglio
planographic
stencil
lithography
direct printing
letterpress
gravure
silk screening
indirect printing
offset

Project Check List

Write in the date when you complete each.

Date

1. Cardboard prints ____________
2. Linoleum block prints ____________
3. Screen printed tee shirts ____________

CHECK YOUR MEMORY

1. The graphic process of transferring an image from one surface to another is called ____________________

2. Linoleum and wood block printing is also known as __________ printing.

3. A type of printing which is becoming outdated is __________ printing.

4. Paper money is printed by the __________ method.

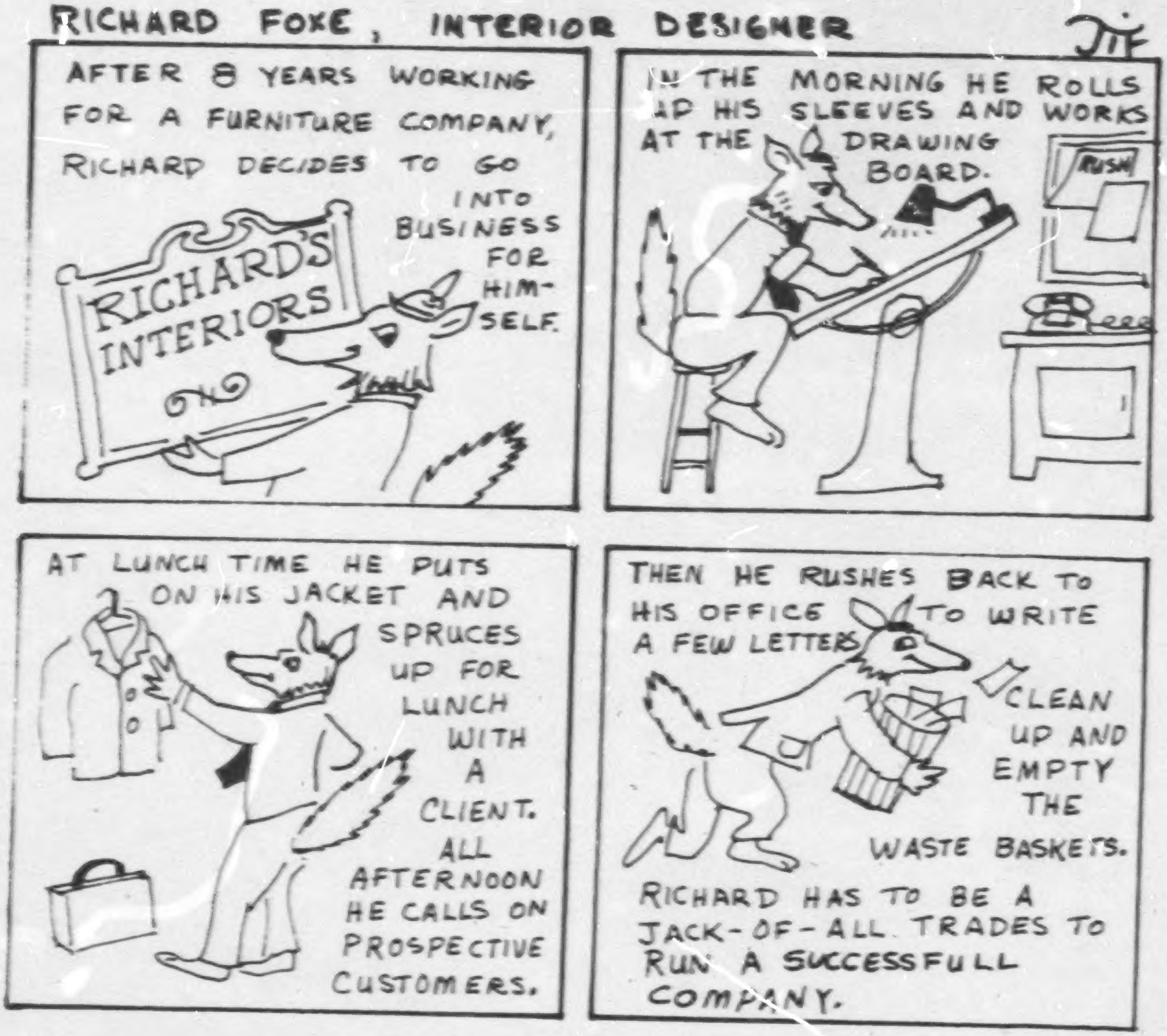
5. When making a linoleum block, be sure to carve out the words in _______________

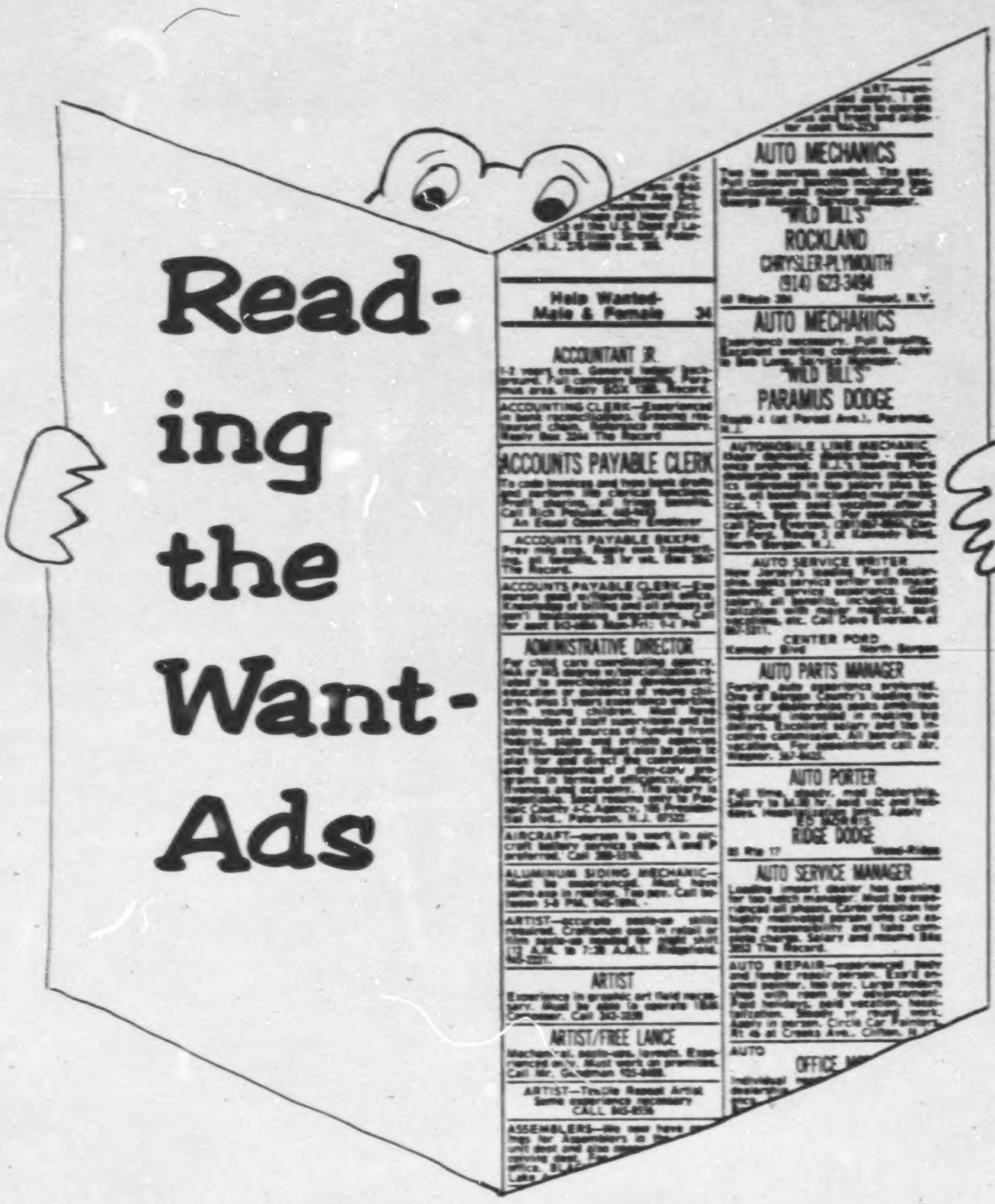
6. Grease pencil drawn on limestone was the first technique used in _______________

7. Offset printing is based on the principle that __________ and __________ will not mix.

8. Silk screen printing is an ancient process originating in _________ and ___________

RICHARD FOXE, INTERIOR DESIGNER


JIF
AFTER 8 YEARS WORKING FOR A FURNITURE COMPANY, RICHARD DECIDES TO GO INTO BUSINESS FOR HIMSELF.
RICHARD'S INTERIORS
IN THE MORNING HE ROLLS UP HIS SLEEVES AND WORKS AT THE DRAWING BOARD.
RUSH
AT LUNCH TIME HE PUTS ON HIS JACKET AND SPRUCES UP FOR LUNCH WITH A CLIENT.
ALL AFTERNOON HE CALLS ON PROSPECTIVE CUSTOMERS.
THEN HE RUSHES BACK TO HIS OFFICE TO WRITE A FEW LETTERS CLEAN UP AND EMPTY THE WASTE BASKETS.
RICHARD HAS TO BE A JACK-OF-ALL TRADES TO RUN A SUCCESSFULL COMPANY.

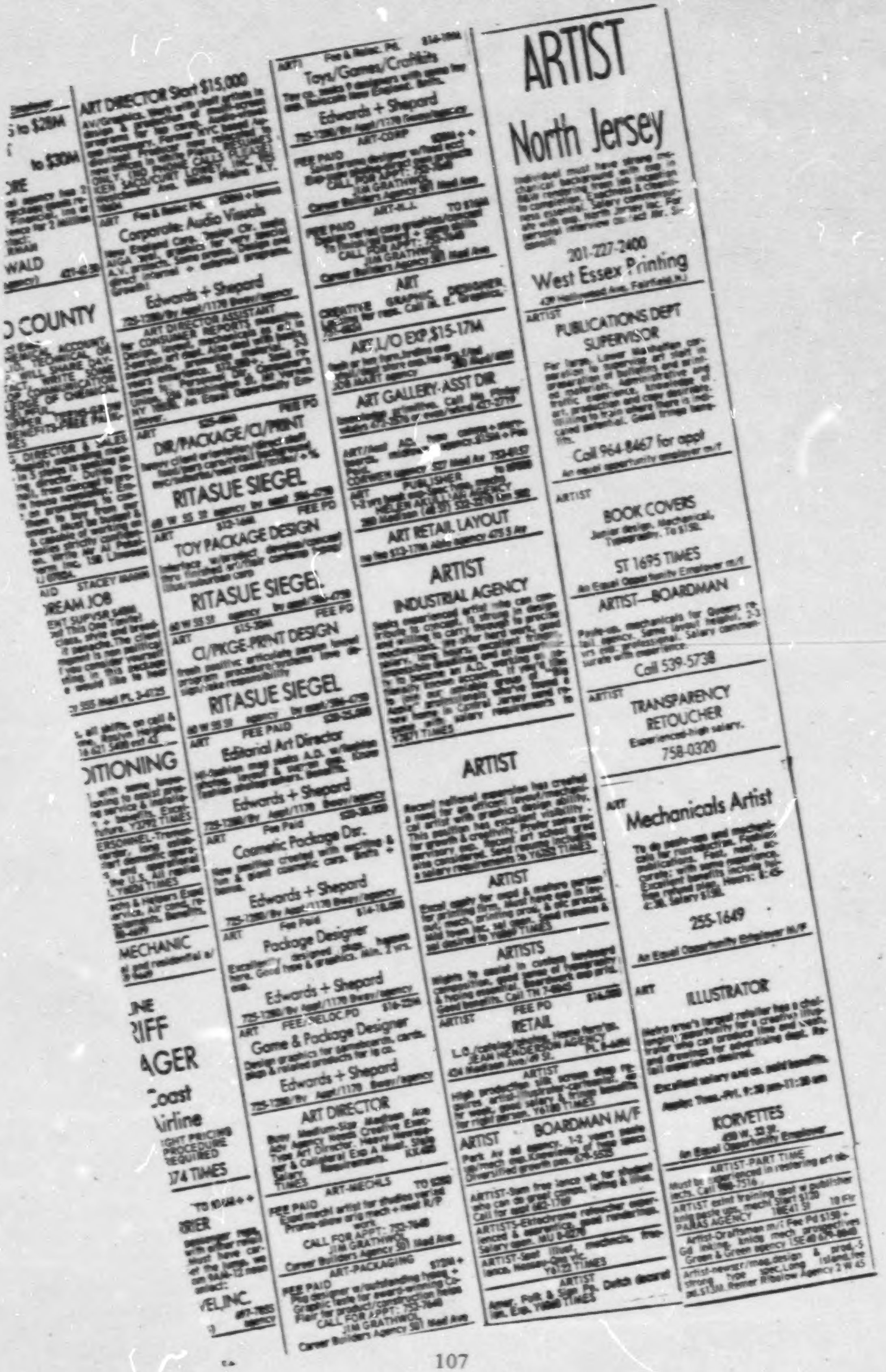

Reading the Want-Ads
Help Wanted-Male & Female 34
ACCOUNTANT JR.
ACCOUNTING CLERK
ACCOUNTS PAYABLE CLERK
ACCOUNTS PAYABLE BKKPR
ACCOUNTS PAYABLE CLERK
ADMINISTRATIVE DIRECTOR
AIRCRAFT
ALUMINUM SIDING MECHANIC
ARTIST
ARTIST
ARTIST/FREE LANCE
ARTIST—Textile Repeat Artist
ASSEMBLERS
AUTO MECHANICS
"WILD BILL'S"
ROCKLAND
CHRYSLER-PLYMOUTH
(914) 623-3494
AUTO MECHANICS
"WILD BILL'S"
PARAMUS DODGE
AUTOMOBILE LINE MECHANIC
AUTO SERVICE WRITER
CENTER FORD
AUTO PARTS MANAGER
AUTO PORTER
RIDGE DODGE
AUTO SERVICE MANAGER
AUTO REPAIR
OFFICE

READING THE WANT ADS

Every person who attends a Vocational High School is doing so for one important reason. He or she wants to FIND A JOB. So you've attended classes, learned all the basic skills, received a certificate . . . now what? HOW IS THE WORLD OUT THERE GOING TO KNOW ABOUT WONDERFUL, TALENTED YOU? Pick up your local newspaper and glance through the sections. Don't stop at the Sports Page or the Funnies. Keep going to the CLASSIFIED – HELP WANTED section. If your local newspaper is not adequate and you live in the metropolitan area, buy the New York Sunday Times. It's loaded with opportunities. Employers who need workers spend money to advertise in this section. People looking for jobs or who want to improve their situation by changing jobs study these pages. They telephone the number listed for an appointment, or they send a letter to the address or box number of the employer. Some smart people read the WANT-ADS as a matter of habit. They are interested in seeing who is looking for employees, and it is good to keep a finger on the pulse of the business world. You never know when the PERFECT job opening will pop up.

The job titles in the Want Ads are arranged alphabetically. It's good to look under more than one heading. For instance, a Commercial Artist first looks under "ARTIST", then "ADVERTISING", "DESIGNER", "PASTEUP", and even under "PRINTING" or "OFFSET PRINTING". Look at the clipping taken from a newspaper WANT-Ad section

1. How many beginners' jobs can you find? Write them down in full.
2. How many freelance jobs can you find? Write them down in full.
3. If you had the necessary experience, what job sounds the most appealing to you and why?
4. Look through an up-to-date newspaper and clip out some Commercial Art job openings? Compare salaries offered. Are there any jobs for beginners?



to $28M

to $30M

WALD

COUNTY

DREAM JOB

ITIONING

MECHANIC

AGER

Coast

Airline

374 TIMES

VEL,INC.

ART DIRECTOR Start $15,000

ART Fee & Reloc. Pd.

Corporate Audio Visuals

Edwards + Shepard

725-1280/By Appt/1170 Bway/agency

ART DIRECTOR ASSISTANT

FEE PD

DIR/PACKAGE/CI/PRINT

RITASUE SIEGEL

ART FEE PD

TOY PACKAGE DESIGN

RITASUE SIEGEL

ART FEE PD

CI/PKGE-PRINT DESIGN

RITASUE SIEGEL

ART FEE PAID

Editorial Art Director

Edwards + Shepard

ART Fee Paid

Cosmetic Package Dsr.

Edwards + Shepard

ART Fee Paid

Package Designer

Edwards + Shepard

ART FEE/RELOC PD

Game & Package Designer

Edwards + Shepard

ART DIRECTOR

ART-MECHLS

FEE PAID

CALL FOR APPT: 752-7640

JIM GRATHWOL

Career Builders Agency 501 Mad Ave

ART-PACKAGING

FEE PAID

CALL FOR APPT: 752-7640

JIM GRATHWOL

Career Builders Agency 501 Mad Ave

ART Fee & Reloc. Pd.

Toys/Games/Craftkits

Edwards + Shepard

725-1280/By Appt/1170 Bway/agency

ART-CORP

FEE PAID

CALL FOR APPT

JIM GRATHWOL

Career Builders Agency 501 Mad Ave

ART-N.J.

FEE PAID

CALL FOR APPT

JIM GRATHWOL

Career Builders Agency 501 Mad Ave

ART

CREATIVE GRAPHIC DESIGNER

ART L/O EXP $15-17M

ART GALLERY-ASST DIR

PUBLISHER

ART RETAIL LAYOUT

ARTIST

INDUSTRIAL AGENCY

ARTIST

ARTIST

ARTISTS

ARTIST FEE PD

RETAIL

ARTIST

ARTIST BOARDMAN M/F

ARTIST

ARTIST

North Jersey

201-227-2400

West Essex Printing

ARTIST

PUBLICATIONS DEPT SUPERVISOR

Call 964-8467 for appt

An equal opportunity employer m/f

ARTIST

BOOK COVERS

ST 1695 TIMES

An Equal Opportunity Employer m/f

ARTIST—BOARDMAN

Call 539-5738

ARTIST

TRANSPARENCY RETOUCHER

Experienced-high salary.

758-0320

ART

Mechanicals Artist

255-1649

An Equal Opportunity Employer M/F

ART

ILLUSTRATOR

KORVETTES

An Equal Opportunity Employer

ARTIST-PART TIME

PALLAS AGENCY

A person looking for his or her first Commercial Art job should note what the ad says about experience needed. It will save time, both for you and the employer, if you pass up the ones listing 2-3 years experience. Don't get discouraged. If experience is not listed, give the place a try. Be on the lookout for ads stating lt. exp. (light experience), will train, h.s. grad., etc. It's up to you to convince the employer that you are the right person for the job even though you may be lacking in experience. The first job is always the hardest to get.

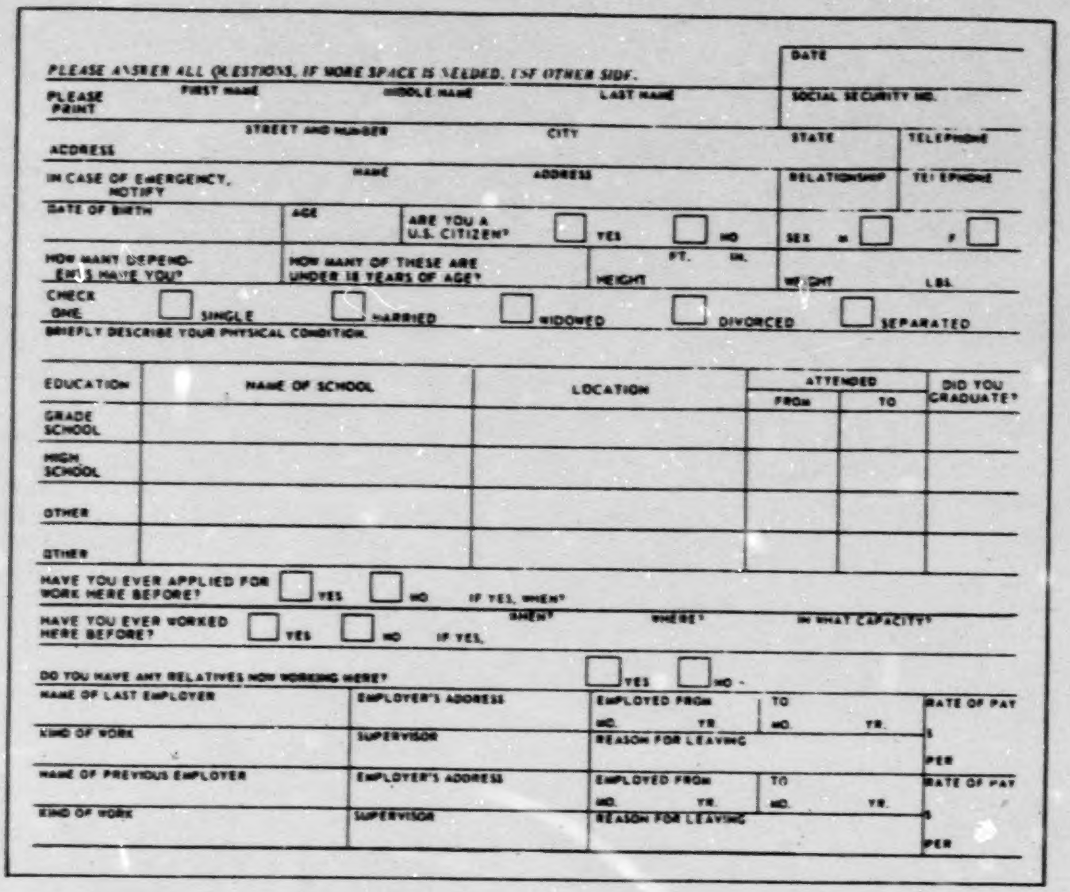
When reading the WANT-ADS be aware that employers also go to employment agencies or placement services. Employment agencies run ads daily in the various newspapers. When you call for an appointment, it will first be with this go-between. They try to screen out people that they feel are unqualified for the job. In their desire for efficiency, they may seem narrow-minded; and if you don't have EXACTLY what they think the employer wants, they may rule you out.

As a beginner you will get better experience by dealing directly with an employer. In this way you will get a direct reaction about the employer's needs, interests and disinterests. Sometimes an employer will take a special interest in a newcomer and give him special attention, advice, or even a "break". If you are refused, this disappointment can turn into a learning experience, especially if you keep your eyes and ears open to what's happening around you.

Don't entirely rule out the possibility of using a Placement Agency. Just don't get turned off by one before you even get your foot in the door. If you should use an Employment Agency, be prepared to pay out a percentage of your first week's pay. If you are lucky, the employer may pick up the fee and you'll see in the ad "FEE PAID."

An Employment Agency is usually easy to recognize because their name appears over and over in the ad columns. Don't be confused between an Employment Agency and an Advertising Agency. The first is a go-between; the second will give you a job directly when you are qualified for the "World of Advertising" or "preparing art for printing".

In applying for almost any job, you will be required to fill out an application for employment. This includes name, address, vital statistics, social security number, education and previous experience. An interview will follow. Your personality, how you conduct yourself, and, your personal appearance are all very important. For practice, fill out the application form on the next page.



PLEASE ANSWER ALL QUESTIONS. IF MORE SPACE IS NEEDED, USE OTHER SIDE.

DATE

PLEASE PRINT — FIRST NAME — MIDDLE NAME — LAST NAME — SOCIAL SECURITY NO.

ADDRESS — STREET AND NUMBER — CITY — STATE — TELEPHONE

IN CASE OF EMERGENCY, NOTIFY — NAME — ADDRESS — RELATIONSHIP — TELEPHONE

DATE OF BIRTH — AGE — ARE YOU A U.S. CITIZEN? ☐ YES ☐ NO — SEX M ☐ F ☐

HOW MANY DEPENDENTS HAVE YOU? — HOW MANY OF THESE ARE UNDER 18 YEARS OF AGE? — HEIGHT FT. IN. — WEIGHT LBS.

CHECK ONE ☐ SINGLE ☐ MARRIED ☐ WIDOWED ☐ DIVORCED ☐ SEPARATED

BRIEFLY DESCRIBE YOUR PHYSICAL CONDITION.

EDUCATION	NAME OF SCHOOL	LOCATION	ATTENDED		DID YOU GRADUATE?
			FROM	TO	
GRADE SCHOOL					
HIGH SCHOOL					
OTHER					
OTHER					

HAVE YOU EVER APPLIED FOR WORK HERE BEFORE? ☐ YES ☐ NO IF YES, WHEN?

HAVE YOU EVER WORKED HERE BEFORE? ☐ YES ☐ NO IF YES, WHEN? WHERE? IN WHAT CAPACITY?

DO YOU HAVE ANY RELATIVES NOW WORKING HERE? ☐ YES ☐ NO

NAME OF LAST EMPLOYER	EMPLOYER'S ADDRESS	EMPLOYED FROM MO. YR.	TO MO. YR.	RATE OF PAY $ PER
KIND OF WORK	SUPERVISOR	REASON FOR LEAVING		
NAME OF PREVIOUS EMPLOYER	EMPLOYER'S ADDRESS	EMPLOYED FROM MO. YR.	TO MO. YR.	RATE OF PAY $ PER
KIND OF WORK	SUPERVISOR	REASON FOR LEAVING		

WRITING A RESUME

When answering an ad in writing, a valuable asset is the resume. A RESUME is prepared in advance. It contains much of the same information as is required on an Application for Employment It is typed neatly and accurately; about a hundred copies are printed on good quality paper. It is mailed with a covering letter when answering an ad or when you have a lead on a job possibility. It is also helpful to carry a few with you to help you when you fill out an application. If for some reason the secretary is too busy, you can always leave one. Here is a sample resume for a commercial artist. Try writing your own. Be sure to include NAME, ADDRESS, TITLE OF JOB YOU ARE APPLYING FOR, EDUCATION, EXPERIENCE, PERSONAL INFORMATION, and SALARY EXPECTATION. References should be available on request.

JAMES D. WHISTLER
275 Pine Drive
Oak Ridge, Tennessee 37837
Telephone 615-416-7263

COMMERCIAL ARTIST

* * * * * * * * * * * * * * * * * * * *

Experienced in all phases of commercial art media. Has produced accepted and acclaimed private paintings and letterheads for customers all over the Southeast. Familiar with industrial techniques of presentation, ideal for advertising art.

CREATIVE ART: Designed and prepared art for brochures, flyers, announcements, letterheads, pamphlets, and greeting cards. Proven ability in use of pen, pencil, crayon, charcoal, pastels, air brush, water colors, oils, and collage.

PRESENTATIONS: Designed and prepared visual aids for speeches, conferences, lectures, and other presentations. Commended for use of shading to achieve impact in art for 35-mm, Vu-Graph, lantern slides, and flip charts.

TECHNICAL ILLUSTRATIONS: Prepared line drawings, graphs, diagrams, pictorial presentations, and exploded views using pen and shading. Experienced in retouching of photos with air brush and in mounting them. Experienced in use of the Andersen board.

Three years of experience as Technical Illustrator, Union Carbide Nuclear Corporation, Oak Ridge, Tennessee. B. A. in Art, Clemson, 19--.

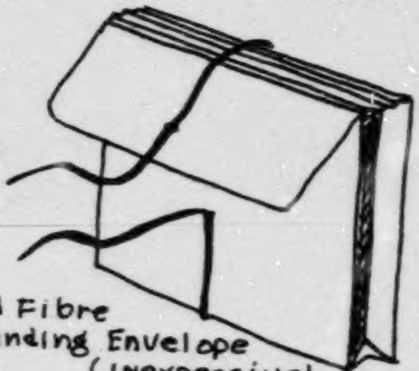
Salary has increased $3500 in three years.

Age 28, single, draft status 4A (US Army, Honorable Discharge), will relocate, negotiate salary. Available in 30 days. Resume submitted in confidence.

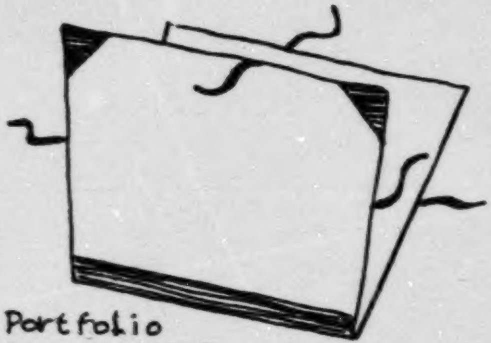
PORTFOLIO PRESENTATION

How will an employer know you are the right person for the job? How will he know you are a talented artistic person? At job interviews a Commercial Artist is required to show a portfolio. This is a collection of your best work. It should contain samples of work for the type of job for which you are applying. For instance, in applying for a pasteup job, you would be sure to include samples of clean, crisp mechanicals and pasteups, ruling and lettering, all neatly presented. If you were trying for a fashion illustration job, you would have several samples of figure drawing, clothing design, etc.

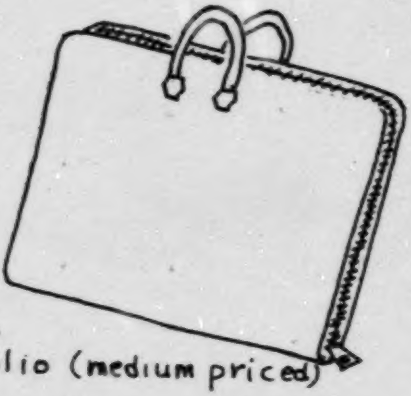
These samples should be carried in an envelope or portfolio that is convenient and efficient looking. Some types are listed below.



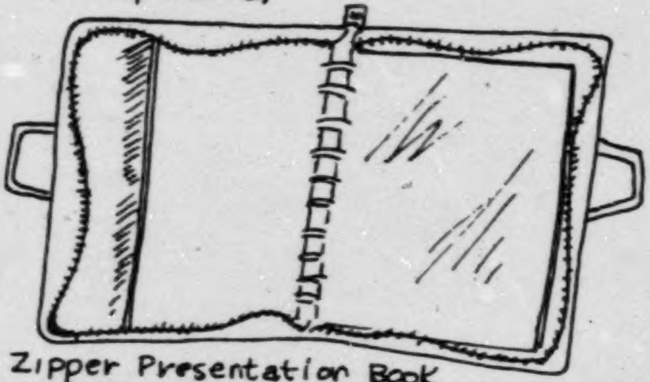
Red Fibre
Expanding Envelope
(inexpensive)



Sketch Portfolio
(inexpensive)



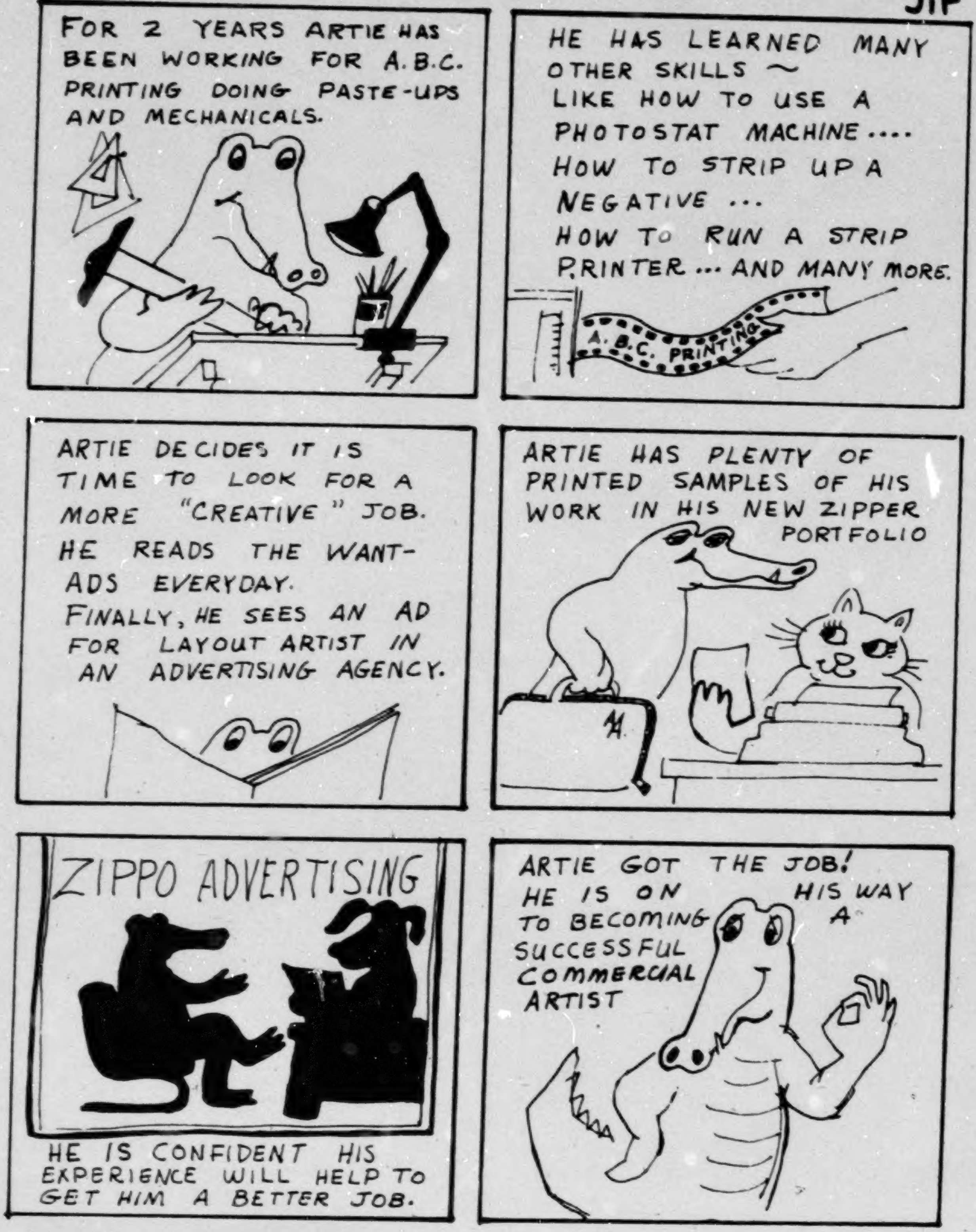
Zipper
Portfolio (medium priced)



Zipper Presentation Book
with 10 acetate pages
(most expensive)

ADVENTURES OF ARTIE ALLIGATOR

JIF


FOR 2 YEARS ARTIE HAS BEEN WORKING FOR A.B.C. PRINTING DOING PASTE-UPS AND MECHANICALS.
HE HAS LEARNED MANY OTHER SKILLS ~ LIKE HOW TO USE A PHOTOSTAT MACHINE.... HOW TO STRIP UP A NEGATIVE ... HOW TO RUN A STRIP PRINTER ... AND MANY MORE.
A.B.C. PRINTING
ARTIE DECIDES IT IS TIME TO LOOK FOR A MORE "CREATIVE" JOB. HE READS THE WANT-ADS EVERYDAY. FINALLY, HE SEES AN AD FOR LAYOUT ARTIST IN AN ADVERTISING AGENCY.
ARTIE HAS PLENTY OF PRINTED SAMPLES OF HIS WORK IN HIS NEW ZIPPER PORTFOLIO
AA
ZIPPO ADVERTISING
HE IS CONFIDENT HIS EXPERIENCE WILL HELP TO GET HIM A BETTER JOB.
ARTIE GOT THE JOB! HE IS ON HIS WAY TO BECOMING A SUCCESSFUL COMMERCIAL ARTIST

CHOOSING YOUR ART FIELD

Talent, personal satisfaction, and finances must be considered when choosing a specialized field in Commercial Art.

What are the strengths of your talent or ability in Commercial Art? This exploratory course should have helped you evaluate these capabilities.

Personal satisfaction is important. How do you feel when you have completed that line drawing or pasteup? Do you enjoy working with the tools? Is sitting at a desk all day appealing to you? Do you want to sign your name to a finished job? Is the work easy for you? Are you good at it? One important reward of being a Commercial Artist is the personal sense of fulfillment when the job is done. And besides this sense of pride . . . as an extra bonus . . . you'll get paid for the work.

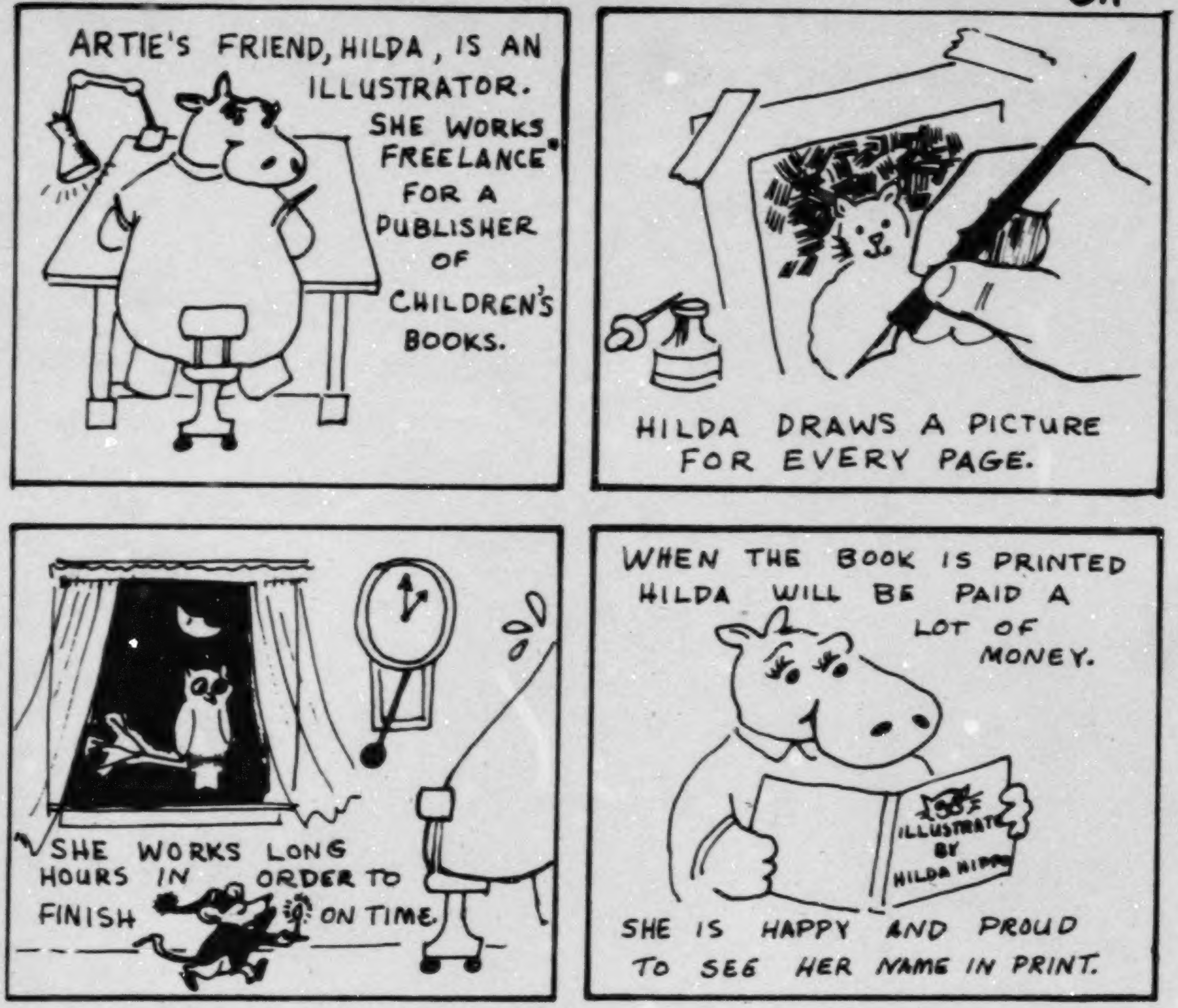
You and your family's financial condition will influence your final decision, also. Perhaps, for you, art school is an impossible dream. But getting a pasteup job and attending art classes at night IS POSSIBLE. And don't forget about scholarships. Some scholarships are based on talent and some are based on need.

Now, the deciding factor as to whether or not you "make it" as a Commercial Artist is PERSEVERENCE,

so why are you still sitting there reading?

GET BACK TO THE DRAWING BOARD!!

HILDA HIPPO, FREELANCE ILLUSTRATOR


ARTIE'S FRIEND, HILDA, IS AN ILLUSTRATOR. SHE WORKS FREELANCE* FOR A PUBLISHER OF CHILDREN'S BOOKS.
HILDA DRAWS A PICTURE FOR EVERY PAGE.
SHE WORKS LONG HOURS IN ORDER TO FINISH ON TIME.
WHEN THE BOOK IS PRINTED HILDA WILL BE PAID A LOT OF MONEY.
ILLUSTRATED BY HILDA HIPPO
SHE IS HAPPY AND PROUD TO SEE HER NAME IN PRINT.

* FREELANCE – A PERSON WHO WORKS AT HOME ON HIS OR HER OWN TIME. A FREELANCER USUALLY IS NOT PAID UNTIL THE JOB IS COMPLETED SATISFACTORILY.

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TYPE FACE REFERENCES

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Broadway

abcdefgghijklmnopqrs
tuvwxyz
ABCDEFGHIJKLMNOPQ
RSSTUVWXYZ
1234567890
(&.,:;!?''""-$¢$¢%/

Broadway Bold

abcdefghijklmnopqrstuv
wxyz
ABCDEFGHIJKLMNOPQRSS
TUVWXYZ 1234567890$
(&?!.,:;'-¢$¢%/★g#)*

BROADWAY ENGRAVED

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ
1234567890 &.,:;!?'-$

Commercial Script

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRST
1234567890$?!'.:;,.=“ *UVWXYZ*

COMSTOCK

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890$(&?!',.:;-)*

Consort

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRST
1234567890$(&?!%',.:;-)* UVWX

Cooper Black

abcdefghijklmnopqrstuv
ABCDEFGHIJKLMNOPQ
1234567890$[&?!%';:,.-]*

Cooper Black Italic

abcdefghijklmnopqrstuvwxy
abdfgh jkmn pqr tvx y
ABCDEFGHIJKLMNOPQRST
AABCDEFGHIJKLMM
NNPRRSTUVWXYZ
*1234567890$(&?!%.,:;-)**

Cooper Black Condensed

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTU
1234567890$[&?!';:-]*   VWXYZ

Cooper Black Outline

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VWXYZ $¢1234567890
1234567890 [&.,:;!?'""-*$¢%/]

COPPERPLATE GOTHIC

ABCDEFGHIJKLMNOPQRS
1234567890$(&?!'.,:;-)*   TUV

Coronet Script

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRST
1234567890$$(&?!%';:,.-)*
UVWXYZ

Corvinus Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV
1234567890$(&?!%';:,.-)*WXYZ

Corvinus Skyline

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Craw Clarendon

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Craw Clarendon Book

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ABCDEFGHIJKLMNOPQR
1234567890$(&?!%'.,:;-)* STUV

Craw Clarendon Condensed

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890$(&?!%'.,:;-)*

Crayonette

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRS
1234567890$(&.?!%';:,-)* TUVWXYZ

DANDY

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.*$¢%/£ ÆŒØ XYZ

DAVIDA BOLD

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FOTO-GEMINI OUTLINE

ABCDEFGHIJKLMNOPQRSTUVW
XYZ $1234567890 $1234567890
&.,:;!?'‘“”-£%/ ¢*

FOTO-ORBIT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890 $1234567890 [&.:,;!¡?'"“”,-—¢¢%]

Fortune Extra Bold

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ABCDEFGHIJKLMN
1234567890$(?!%:,;:-)* OP

FRANKFURTER

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1234567890 (&.,:;!?"$/£«»‘“”’) XYZ

Garamond Bold

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ABCDEFGHIJKLMNOPQRSTUVW
1234567890$(&?!%.’,:;-)* XYZ

Garamond Bold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
1234567890$(&?!%.’,:;-) XYZ*

Garamond Extra Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQ
RSTUVWXYZ 1234567890
(&.,;:!?’“”-*$¢/£%)

Garamond Light

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(&.,:;'“”-—¢fiflffffiffl)

Garamond Light Italic

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st t us v w fiflffffiffl
ABCDEFGHIJKLMNOPQRSTUV
WXYZ ABCDEJGLMNPQUQu
RThY 1234567890$$1234567890 (&?!.,:;'“”-—%/[])

Garamond Old Style Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
1234567890$(&?!%.',.:;-) XYZ*

Garamond Old Style

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
1234567890$(&?!%.',:;-)* XYZ

GALLIA

ABCDEFGHIJKLMNOP
QRSSTUVWXYZ
1234567890$(&?!%'.,:;~)*

German Title

abcdefghijklmnopqrstuvwxyz
ABCDEFGHJKLMNOOPQR
1234567890(&?!'.,:;=) STUVW

Harry Fat Rocky Heavy

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890$¢1234567890(&.,:;!?’‘‘’’“““”-.–_
·.[]*$¢%/£§†)

Helvetica Bold Stencil

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PQRrSTUuVWXYZ B xyz
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Helvetica Bold Condensed

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Helvetica Ultra Black

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Helvetica Bold Ext.

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Helvetica Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV
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Helvetica Medium

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV
1234567890$(&?!%.’,:;-)* WXYZ

Helvetica Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTU
1234567890$(&?!’.,:;-)* VWXYZ

Helvetica Condensed

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (&.,:;!?‘’-*$¢/)®

Helvetica

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTU
1234567890$(&?!%’.,:;-)*VWXYZ

Helvetica Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTU
1234567890$(&?!’.,:;-) VWXYZ*

Helvetica Extended

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTU
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(&.,:;!?’‘“”-—·*$¢%/£)

Helvetica Light Italic

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ABCDEFGHIJKLMNOPQRSTUV
1234567890$(&?!%';:;-) WXYZ*

Helvetica Medium Italic

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VWXYZ 1234567890
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Helvetica Bold Italic

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Helvetica Flair with cc

aabcdefgghhii jjkkl lmmnnoppqrr
ssttuvwxxyyz
AAaBCDEEeFFGGHHIJJKKLMMm
NNnOPPQQRRrSTTUUVVVWWW
XXYYyyz
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[&?!.,:;‘’‘’“”“”-£¢£¢%/]*

HESS NEOBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Hess Oldstyle

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ABCDEFGHIJKLMNOPQRSTUVW
XYZ 1234567890 (&.,:;!?“-$$¢)

HIDALGO

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890$(&?!%'.,;:-)*

Hobo

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV
1234567890$(&?!%'.,:;-)* WXYZ

Kismet

abcdefghhijklmmnnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRST
1234567890$:o:&?!'.,:;-:o: UVWXYZ

Lydian Bold Condensed

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890$[&?!%';:,..]*

Lydian Bold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
*1234567890$(&?!%.',:;-)**

Lydian Cursive

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV
*1234567890$(&?!%';:,.-)** *WXYZ*

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